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National Cinema Workshop
and
Appreciation League

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Bulletin No. 1

December 1935

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National Cinema Workshop and Appreciation League

Bulletin No. 1

During this past summer some thirty persons interested in the teaching of motion picture appreciation and experimentation with motion picture technics felt the need for an organization thru which they might share and exchange their experiences and problems and derive source material for appreciation of motion pictures. As a result of this need, there was organized the NATIONAL CINEMA WORKSHOP AND APPRECIATION LEAGUE, a non-profit and non-partisan organization under the auspices of The American Institute of Cinematography, Inc., its charter members representing twenty states.

The League consists of (1) a National Executive Committee which will publish bulletins for its members, thru which the divisional groups will be kept in touch with one another; (2) District Chairmen who will promote the extension of this League in their sections of the country; and (3) Local Executive Committees which thru their chapters will supply training classes and forums to promote

the work of the League.

The objectives of the National Cinema Workshop and Appreciation League are:

1. To develop appreciation of motion pictures and discriminating taste in the selection of entertainment, thus increasing the demand for better pictures.

2. To recognize and appreciate the contribution of various arts to the cinema, such as: literary and dramatic qualities of the story, acting, directing, art, music, dancing, and diction.

3. To gain a knowledge and understanding of the technical aspects of the cinema and to experiment in this unique medium.

4. To recognize and utilize constructively the influence of motion pictures upon the standards of living, interests, ideals, and morals of children and adults.

5. To recognize and utilize the educational value of certain entertainment pictures, to develop the every-day use of cinema as a most effective tool in modern education, and to use the cinema for recording educational experiences.

Cinema Workshop

On the initiative of enthusiastic students and members of the course "Social and Psychological Aspects of Motion Pictures" at the University of Southern Cali-

fornia, Dr. Boris V. Morkovin organized in the fall of 1929, a group for experimentation with 16 mm. camera, which later on assumed the name "Cinema Work-

shop."

A unit was established with scenario writers, director, cameraman, script girl, property man, production and location manager, etc. Film was bought from students' contributions, and primitive reflectors, lighting equipment, tripod and other accessories were fabricated by the students themselves.

Scripts with simple stories such as "The Park Bench," "The Temple Dancer," "The Dentist," "The Lady Waits," etc., were written and worked out with sketches and with detailed specification of angles, and were reenacted and shot. Technically minded students like Walter Bluemel and others introduced different devices to make 16 mm. camera more flexible to permit the use of dissolves, fade ins and fade outs, masks, etc.

As time went on, the more experienced and talented students received different positions in the studios. Some of them received recognition as outstanding artists. Mr. M. L. Tandon, who directed in the Cinema Workshop "The Temple Dancer" recently received a gold medal for making the best picture in 1934 in India.

In 1934, one of the student groups ventured to make a 35 mm. picture with synchronized music. Richard Bare adapted, directed and photographed a two reel story of Edgar Allen Poe, "The Oval Portrait" and received an award, a silver plaque from Paul Muni, for the best amateur picture in 35 mm. The picture

has been released nationally and was a success.

In 1934 another group with Miss Frances Fintel, Haila Stoddard Gude, Lloyd Stone, Maurice Luis and others, decided to present their stories, original and adapted, on the stage in a cinematic way, using shifting light instead of curtains and christened the method "unfilmed film." (See article "Unfilmed Film" or Cinematics on Page 15.

Performances with simple settings were given in the so-called "Cellar Theatre," the basement of the Old College of U. S. C. In the spring of 1935, the Festival of Allied Arts of Southern California awarded prizes to the two groups which produced the "unfilmed film," i. e., "The Barretts of Wimpole Street" and "Death in the House," with Miss Frances Fintel and Lloyd Stone as the respective directors. Lloyd Stone also received the first prize for the colored 16 mm. film "Once Upon a Time," and Allan Dallas, David Osborne and Edwin Dunning received honorary mention for the class project of the course Fundamentals of Motion Picture Production, "Life in Troy."

In the summer of 1935, teachers of appreciation of motion pictures who came to Los Angeles from more than twenty states to study cinematography, made a 16 mm. picture "Metropolitan Adventures" and produced under the guidance of Dr. Boris V. Morokovin, a most ambitious "unfilmed film" THE LIFE OF

MAN, by L. Andreiev, a symphony of music, action, light, rhythm and composition, directed by Howard Miller, Fay Burrows with Mr. Belmar Hall as art director.

This group enlarged the Cinema Workshop into a national organization of students and teachers of motion picture appreciation, bearing the name of **National Cinema Workshop and Appreciation League**, with Miss Crandall as President, Mr. Lonsdale as Secretary, Miss Tucker as

Treasurer and Dr. Boris V. Morokovin as the director of the Cinema Workshop. The present bulletin has been published by this committee with the cooperation of Mr. Fred W. Orth and Miss Marian Evans.

Cinema Workshop has become the experimental studio for all divisions of the American Institute of Cinematography: Appreciation League, the League of Motion Picture Councils, and the Affiliated Students Cinema League.

Why Teach Appreciation of Motion Pictures?

Today it is commonly recognized that:

1. Motion pictures as a rule are very popular with children and youth.

2. The majority of young people are unguided in their selection of pictures and seldom are well informed about the quality of pictures they are going to see.

3. During motion picture entertainment youngsters derive an unusually wide range of information on all aspects of life, information which often remains undigested and unorganized. Thus the great possibilities of the cinema, as a powerful agency for the mental growth of youth, are wasted or scarcely utilized.

4. Motion pictures are potent

in their influence upon the standards of life, upon the desires, ideals and code of behavior of the younger generation. They often conflict with the social purposes of the school, and as a result, the mind of the youth is thrown into confusion. Even a few pictures may obliterate the results of months and perhaps years of work of the teacher.

5. The motion picture is an art obviously destined to play an increasingly great role in formal and informal education and to grow in its artistry, significance, and complexity. Hence, as with any art, one can best grasp its meaning and quality only after a guided training in its forms and technics.

The Reaction of Leading Educationalists to the New Movement

Ray Lyman Wilbur, President of Stanford University:

"In my judgment it is important that such an organization as yours should be active in endeavoring to interest teachers in the influence of motion pictures upon their students and also in giving them some idea of how to appreciate and evaluate motion pictures.

"The good and the bad have been largely accepted with a certain amount of indifference. Now that the motion pictures, with the addition of sound, play a greater part in the emotional reactions of the American people than almost any other force, certainly it is desirable to have the school make as full use as possible of the opportunities in education presented by them."

Robert Hill Lane, Assistant Superintendent of the Board of Education of Los Angeles:

"I heartily concur in the ideas of the National Cinema Workshop and Appreciation League."

Dr. Frank C. Touton, Vice-President of the University of Southern California:

"Since the cinema presents to both child and youth so many social situations, each fraught with possibilities of good and evil, the vicarious experience of all young people must be guided through training in social evaluations, utilizing content inherent in motion pictures. Here we see

new obligations and opportunities presented to the teachers—character education through the building of right habits of appreciating and evaluating motion picture situations.

"As yet unmeasured possibilities of instruction in art, music, literature, history, drama, social living, and enriched experience are certain to be found in cinema appreciation as a unit in the school curriculum. Discovery and utilization of these possibilities should result from the efforts of teachers organized as the National Cinema Workshop and Appreciation League."

Ernest W. Tiegs, Dean of University College, University of Southern California:

"I quite agree with you that teachers should not remain indifferent and inactive toward the influence of motion pictures on their students. Young people traditionally think their elders are old fashioned and out of date, and definitely seek pictures which are unusual, rather than taking the trouble to find out which pictures are best. We cannot control their choices except in a very indirect manner. Only those who take these courses given in the high schools would get the benefit of such information. But the great majority of teachers will not take the trouble to utilize the finer elements of motion pictures in their classroom work.

When they attend movies they go to be entertained and not to seek materials for teaching.

"If some way could be found to put information about the best

pictures in their hands so that they could read it without particular effort, I believe this would be much more influential with many teachers."

The First Meeting of the Los Angeles Chapter of the National Cinema Workshop and Appreciation League

"Motion pictures can become more powerful in moulding public opinion than any newspaper. More people see news reels than read newspapers." Thus did Mr. Julius Klein, author, former newspaper correspondent and editor, and present special assistant to Mr. Carl Laemmle, Sr., of Universal Pictures, sum up the importance of teaching motion picture appreciation in the schools when he addressed the first meeting of the National Cinema Workshop and Appreciation League held recently at Los Angeles High School at which sixty representative teachers of different primary and secondary schools were present. Sharing honors with Mr. Klein in representing the motion picture industry was the well-known featured player Miss Una O'Connor, formerly a member of the Abbey Players before being brought to Hollywood for the picture 'Cavalcade,' following her sensational stage performance in the same play in Drury Lane. Miss O'Connor stated that actors are in sympathy with any movement to raise the standards of motion pictures. "We are only tools," she said, "in the hands of the audience." She feels that the

aims of the National Cinema Workshop Appreciation League in endeavoring to cultivate a discriminating taste in the cinema public through education are most laudable and practical as well.

Representing education in this first meeting to establish common ground between the motion picture industry and education, were such well-known figures as Mr. Fred Orth, Dr. Madilene Veverka of the Los Angeles City Schools and Dr. Boris V. Morokovin of the University of Southern California. All stressed the need for education in cinema science because, stated Mr. Orth, "Twenty-eight million children attend the motion picture theatres weekly. Children learn more from motion pictures than from books." All the speakers agreed that no longer can box office receipts remain the criteria of judgment of the excellence of motion pictures. The public through the younger generation must come to demand of the motion picture industry only the finest productions which will be really worthy of all that cinema science has to offer. Word was received from Mr. Robert Hill Lane, Assistant Superintendent

of Schools, of his acceptance of membership to the League and his promise of active cooperation.

With this group of outstanding and highly qualified speakers of the first meeting setting the standard, the National Cinema Workshop and Appreciation League promises its members and friends dynamic and expert speakers at lecture meetings, and vital and pertinent discussions in their round-table meetings. Lecture and round-table meetings are to be held alternate months. The next meeting was announced for December 20, and will be a

combination of dinner and round-table discussions. Four topics will be discussed; such as: 1. Methods of Teaching Motion Picture Appreciation. 2. Visual Education. 3. Technique of Making Pictures. 4. Technique of Production of Plays Cinematically on the Stage.

Anyone interested in the work of the League may secure information concerning the aims and means of accomplishing them, as well as information concerning membership by calling Miss Modell at Richmond 4111, extension 302, 3551 University Ave., Los Angeles.

Means of Accomplishment of League's Objective:

Means of accomplishment of League's objectives:

1. Research Work and Teaching:

Exchange of experiences in methods of teaching evaluation of motion pictures; study of literary, dramatic, artistic, and technical aspects of the cinema; development of more scientific criteria for criticism of the cin-

ema as art and as a medium of educational and sociological influence.

2. Experimentation in Cinema Medium:

a. By production of small 16-mm educational and entertainment films.

b. By production of "cinema plays"—unfilmed film—uniting stage and screen by the Cinema Workshop method.



What Members of Motion Picture Industry Think of the Teaching of Appreciation of Motion Pictures in Schools

IRVING THALBERG, Vice-President of Metro-Goldwyn-Mayer Corporation:

"I think the newly-awakened interest in motion pictures on the part of teachers in this country and abroad is a most hopeful sign for the future of the industry.

"If the growing generation will understand motion pictures, it will become increasingly interested in our better efforts and thereby stimulate interest in them, and the natural consequence of this will be to bring out better pictures all the time.

"Furthermore, among the college students of today will be found the future creative artists. These men and women, having grown up with an understanding of the technic of pictures, will not be circumscribed by the limitations of other art forms, such as the stage and literature."

CECIL B. DeMILLE:

"Motion pictures being the people's art, an understanding of the art of music, drama and painting should be taught in the public schools."

Pioneer Pictures, Inc. Merian Cooper interested in work of League.

David O. Selznick Productions, Inc. United Artists Studio. Mr. Selznick will be glad to cooperate with this group.

UNA O'CONNOR:

"I am much in sympathy with the effort being made by teachers to make Cinematography a subject of education. How any actor who respects the art of acting could fail to appreciate the development of intelligent interest and of intelligent criticism on the part of the young public is beyond me.

"How any teacher with a sense of responsibility could fail to realize that cinematography is a serious concern for educationalists—that the 'pictures' may be either a menace or an asset to their work is also beyond me.

"As the quality of film entertainment depends on the quality of the taste of the public, it follows that the taste of the future public depends on how educators today direct the standard of tastes for the youth.

"The teaching of the appreciation of motion pictures is parallel to the teaching of appreciation of the fine arts, music, drama and literature, because it 'holds the mirror up to nature' and 'expresses the struggles and desires of a people'."

RICHARD BOLES LAVSKY
Director at M. G. M. Studio:

"I am in sympathy with the teachers in their determination to work for the elevation of the standards of appreciation of motion pictures among students and

their parents. I welcome the establishment of the National Cinema Workshop and Appreciation League and promise to do my part in cooperating with their movement."

W. S. VAN DYKE, Director at M. G. M. Studio:

Considers the general newly awakened interest in motion pictures with definite sympathy. He feels that any interest of this sort must lead to a better understanding and finer appreciation of the problems, aims, and ideals of the industry.

J. STUART BLACKTON, Pioneer producer:

"I look at the endeavor of teachers of elementary and sec-

ondary schools as well as colleges, to spread the right information about motion pictures and to develop better taste and appreciation of motion pictures in students and indirectly through them to their parents, with interest, sympathy and expectation as I have done for the past twenty-five years.

"I believe visual education, through the use of teaching films, the most potent form of imparting knowledge to old and young alike. This is not a matter of theory, but has been tested and proven, and I cannot understand why the boards of education all over the country have not realized this fact and taken advantage of this modern form of teaching."

The Public School And The Cinema

By DR. MADILENE VEVERKA

Director of Elementary Curriculum Section Los Angeles City Schools

Evidences that education is everybody's business are coming to us constantly from every imaginable source. Business is concerned that our children understand the market, sales-day, staff, and come to give our children talks. Bakeries invite us to see the yeast work, blacksmiths shoe horses for our delight, steamers are open to our visits, policemen and firemen have become veritable schoolmasters in these modern days.

It is a healthy sign that learning as an inescapable experience of childhood is the business of so many agencies. But there are learnings going on for which

there is no conscious planning. There are agencies in our community which are a part of the environment and against which the individual is helpless to defend himself if he would. The architecture, landscape gardening, street lamps, advertising bill-boards and other types of advertising, gas stations, shop windows, colors here and there, are an endless variety of things which are degrading or lifting our tastes, exciting our expectancy, whether we will it or not. Indeed, our willing has nothing to do with it. We are disarmed.

However, the adult is already moving in rather set and well

defined grooves. He is controlled by purposes, by drives of necessities, well established tastes and preferences, so that the very multiplicity of things to be done in a day leave little room for these outside bombardments, where they are unusually dramatic, lively or humble. But how is it with a little child? He is undefined, he is all ears, all eyes, craving sensation and experience. By this very natural and necessary craving he is made vulnerable in our uncontrolled environment. So one of the aims of educational effort in our schools is to control the environment, to organize it in such a way that the little child is prohibited from exploitation of his fluid and unorganized mental and emotional life.

With our changing social concepts we are discarding old ways and institutions. Human beings are coming to have values, not as instruments and tools in the hands of masters, but for themselves as human personalities with destinies and worthwhile purposes. This awakening self-consciousness of humanity is making it necessary to revamp methods of control, of human conduct. Force, fear, promises of reward, awe of the aristocratic, or of the supernatural, are all falling by the wayside. People are good, not because they fear hell, but because they find satisfaction in goodness as a way of life, because their catalogue of habits contain a majority of these leading into good conduct. Chil-

dren can no longer be controlled by threats of punishment. They, too, have grown in selfconsciousness with their elders. If we control them and lead them into paths of right thought and conduct, it will be done only because such conduct brings happiness and personal satisfaction.

The cinema has come to be one of the educational aspects of our environment. It is not something willed or planned for children. It is as intrinsic a part of our community as is the church spire, the big elm or the ditch. It is not our power to control or eliminate, and in one sense we are helpless in its presence. We must accept it, good or bad. Like the weather, it is something to be used—it cannot be left alone.

But the purposes of planned education and unplanned education are not always the same. Indeed these purposes are seldom the same. In a planned curriculum for the child we plan experiences which are constructive, which are appropriate to the age and power of the child, and which experiences must guarantee certain definite outcomes in knowledge, habit, skill, attitude, approach, etc. But what of these incidental unexplained appeals? Can we say as much for them? No, we too often have nothing to say about them. What then shall be our responsibility as a school institution toward these agencies of which the cinema is the most important?

Even if it were possible we

would not forbid children's attendance. Education is not made out of books and rules. Education is living here and now, in the society we have. So isolating children from temptation would take us back to early historic, if not mythical, time. We have but one weapon with which to compete the box office receipts. It is education. We cannot prevent children going to movies, but we can do much to elevate children's tastes, to make them like this or dislike that. Haven't we done it over and over? Children are trained to love reading, though reading is a painful thing at first. They learn to write, a most unnatural condition of nerves and muscles. They learn Latin, French, and Spanish, and enjoy it though the tongue must form many new and at first painful habits. What shall be some of the techniques in this new education?

1. Our children must be more broadly educated in the folk lore, in literature of the race. They must be told and taught beautiful stories, to know fine characters so well that they have built ideals and mental pictures. A wise teacher can do just this thing. Children must have much dramatic play, wide opportunity to interpret characters, to sense motives for conduct, to see their mates interpret and to become critical on their own level. The teacher, ever present, will put value on the fine, the lovely, the adequate, and discourage as wasteful things which are not.

2. The teacher and the school cooperating will have pictures in the classroom. Very beautiful and instructive films are owned by schools and used in classroom instruction and for lessons and appreciation experiences. When the teacher knows the films and has fine discrimination, she points out fine bits and trains the children to be discriminating and critical. Questions which might help are:

Is this a good story? Why is it poor? It couldn't have happened, people are so silly. They are stupid, didn't think, etc.

Which character interprets the text the best? What did he do that convinced us he was trying sincerely?

How would you interpret that passage, James? You, Mary? Etc.

Is the picture worth our time when we could see other things? Etc.

3. The course of study in our modern progressive school aims to be so inclusive of the child's entire life that it is constantly setting up purposes, wholesome interests, new and largely felt needs, and since the school has set for its aim the total time of the total child, these school experiences spilling over into the home and community will make the child awake to movies having to do with his school activities. The baser and trivial interests will not be among these and the child will go in the direction of the interest.

4. Even pictures which children see and which are beyond the pale should be discussed freely in the language periods, in the social studies, etc. Many children respond to the appeal that some things are poor business for us because we waste our money and get little return. In fact, "He was stung," carries a school room psychology.

5. Taking the movies as a unit of work and making up lists in the class of what they recommend for the lower grades in the school. "Let us make a list in this grade to send to the mothers, telling them which pictures they might safely let their children see." Also organizing clubs and giving programs at which pictures are shown for analysis and criticism, cooperation with P.-T. A. committees, with Sunday school groups, to support things we like and let

die things we don't think are good.

6. Teachers often tell children of a fine picture which is coming. They encourage children to save their money and make a class party of attending with the teacher.

7. Studying the great actors and listing their pictures and designating those who are not cheap and will appear only in high class things, and feeling sorry for the mediocre who have to do cheap things.

If we set about this problem and collect from capable live teachers records of techniques they have used in their classes with their boys and girls for competing with unlovely pictures, we should become aware of first, how far cinema education really has gone in our public schools and second, how wide awake and clever teachers really are.

The Motion Picture As A New Tool For A New Education

FRED W. ORTH, Ascot Avenue School

Instructor in Educational Cinematography, University College,
Los Angeles

Annually, we spend for education as a nation, more than three billions of dollars; an amount expended for more than any other single function of state or government. The fact that education is considered the chief function of the states is the reason for such a huge expenditure. The future of any country is centered in its children. Every na-

tion's destiny is shaped by the type of training given its citizenry.

In the modernization of education, the motion picture has become our newest tool in the art of expression. The influence of the motion picture is great and has genuine educational significance. Recent scientific investigations have revealed, for ex-

ample, that children not only learn more rapidly from motion pictures, but retain the information longer, regardless of the quality of the subject matter. The motion picture has surpassed the printing press in its capacity to educate and impressions gained are lasting and increase with time. It has the power to change attitudes for or against social sanctions, political practices, religious concepts, emotional experiences, and its influence upon education is the same for both young and old. The written word has probably reached the peak of its efficiency in literature and education. It is almost certain that the motion picture will prove to be a superseding agency.

An objective of education today is the equipment of the great majority of students with a mass of general information which will aid them in problem solving. It is said with some truth that there are more problems to be encountered in one day's work, or ten city blocks of travel today, than our grandfathers encountered in a decade, and the type of education which sufficed for them, when they needed any, is decidedly inadequate today. In general, however, educational methods have changed but slightly since grandfather's day. We do not wish to underemphasize the distinct value of books. We must, however, have the **short-cut** of books in the form of motion pictures which will make it possible for

our students to acquire in a few hours or days what it has taken a whole life time to learn. The motion picture can do this vividly. Millions of words would be required to do the same.

Unfortunately, we cannot look too hopefully toward the existing motion picture industry for an intelligent furtherance of the use of the motion picture in education. The motion picture industry of today is strictly an **amusement** industry concerned with selling admissions at the box office. Educators and many producers are already convinced that the production of educational films should be a cooperative enterprise between the producer and the educator.

During the past few years, a number of educators have been cognizant of the obstacles in the way of educational film production. Taking the reins in their own hands, they have produced some outstanding teaching films of a technical nature which are genuine contributions. A dozen were recently exhibited at the Biltmore Theater in Los Angeles during the Regional Conference of the Progressive Education Association.

The educator must make the motion picture a tool in his own hands. The time is not far off when authors of textbooks and lecturers must come to consider the motion picture camera and the film as much their instruments at the typewriter and the printing press. To the educator it should be worth going to as

much trouble to learn the camera and the screen, as it takes^a to learn to read and write. It appears obvious that the motion picture will become of wide value only when educators become motion picture minded.

That intensive interest in motion picture education is prevalent is indicated by the recent organization of the National Cin-

ema Workshop and Appreciation League with headquarters at University Park, Los Angeles. It has for its purpose the encouragement of the teaching of motion picture appreciation and the experimenting in motion picture technics. Program meetings and round table discussions are held regularly with active participation of representatives of the motion picture industry.

"Unfilmed Film" (Cinematics)

Cinema Workshop has evolved a method of putting on the stage cinema plays and uniting screen and stage experience.

1. In order to give students an opportunity of learning the cinema medium by experimenting with it, and to test their different talents—in writing, adaptation, acting, directing, cinema art, lighting, and music — Cinema Workshop of the department of Cinematography of U. S. C. has developed the so-called "unfilmed film."

2. "Unfilmed film" (cinematics) stands for the stage presentation of a play adapted cinematically, i. e. giving the dramatic high lights in not more than 8 to 10 short scenes, of about five to seven minutes duration each, without curtain, or intermission, using light cinematically fading in, and fading out on a darkened stage.

3. The story may be adapted from a motion picture script, from a stage play, short story or novel, or it may be written as

an original "unfilmed film," giving detailed positions, movement and pantomime with the minimum essential dialogue. Adaptation must have strong dramatic moments and situations, selected from the story, with possibilities of pantomime, pauses, pictorial, scenic and sound atmosphere, with musical accompaniment filling up the gaps between scenes, and building to a dramatic crescendo.

4. It is a common fault of actors that their chief interest is in lines. If this cine-dramatic art is to be different from the stage, climactic action and not lines, should be paramount. The ensemble of blending the effort of all actors, with scenes, light and musical effects, rather than emphasis on individual actors should be the guiding principle of the cinema play.

5. Teamwork demanding discipline and devotion from the whole group to the final result should be the goal in production —with close cooperation of di-

rector, writer, art director, light and music director.

6. The story to be adapted should be cut to its bare essentials with strong situational moments of emotional tension in each scene, giving opportunity of expression by tableau, pantomime, and pause with musical effects. Lapse of time may be indicated by fading in and out, or by dissolving between scenes, or by candles, or other methods.

7. The simple suggestive setting used, is changed by light projected at different angles and intensities. Action, light and music should be carefully synchronized, action fitted into the mechanical movement of all effects. Exits, entrances, etc., should be accurately timed to fit

synchronization; the dimensions of the stage and action should be carefully calculated and movements of each action planned.

8. The apparatus for the application of recorded music for "unfilmed film" can be made from a standard three stage amplifier and turn table set up, arranged to provide a quick change, and fade from one record to another. A single ten-inch speaker is placed over the center of the proscenium arch to give maximum sound coverage in the auditorium. Three persons should serve in music capacity, one to change records, another to follow the script, and the third attend the mixer, controlling the volume of sound as the script requires.

Hints To The Amateur Movie Maker

It is said with some truth that it is less difficult for the amateur to take motion pictures of excellent quality than it is to get good still pictures with the average camera. If this were generally known, a greater number of educators would be making film contributions. The modern 16 mm. camera is "fool proof" and with the reversible film which has an amazing latitude, excellent photographic results have been placed within the reach of all.

The motion picture provides a medium through which the average teacher and principal can record their worth while activities.

The film is especially useful in motivating school work. The recorded activity will invariably stimulate further activity. That excellent activity which you have just completed—what a contribution it would be were it recorded either in whole or in part. Such a picture affords the children unlimited opportunity for creative expression as well as impression. Furthermore it would have a three-fold service:

1. It would serve as excellent material for other children to see.
2. It would be suitable material to exhibit as a part of your public relations program.
3. It would serve as a valu-

able demonstration film for other teachers interested in modern educational procedures. That beautiful original dance which your class perfected will probably be lost forever unless recorded on film, and when it is once recorded, teacher and pupil will have less difficulty in originating others. The film besides being beautiful to see may be used for analytical purposes.

Why not make a cross-section of the operation of your school or class over a definite period of time to show to your community? There is no better way to re-sell our schools to our public. The possibilities for worthwhile filming in the school are legion, but when embarking upon any new venture, it is wise to spend some time in formulating a plan of action. A few suggestions for planning are here suggested:

1. A theme, however simple, should be a prime requisite. Remember that a series of excellent yet disconnected film shots do not make a good picture.

2. It is not best to pack a large number of scenes on a single 100-foot roll of film. The scenes will be too short and will appear "choppy." The average length of your scene will be about seven feet.

3. One-half to two-thirds of your scenes should be close-ups;

making for a more interesting dramatic portrayal of action.

4. Use a tripod. Holding the camera will result in a jerky picture on the screen.

5. Study your camera and follow the exposure guide which is provided with your film.

6. If you have had no experience in artificial lighting, your first pictures should be taken out of doors.

Titles thruout your picture are sometimes necessary. Much pleasure will result in learning the many ways in which titles can be made. The typewritten title is perhaps the cheapest, but this requires an auxiliary lens arrangement. Such titles, however, are not the best ones appearing on the screen. Excellent titles may be procured commercially at the rate of twenty-five cents for eight words and three cents for each additional word.

In conclusion, it is well to remind the beginner that good amateur films were not made by accident. Advanced planning of some kind is essential to good movie making. Think before you "shoot," remembering that full happiness in movie making comes with seeing sequences on the screen that will bring expressions of pleasure from the audience.



Prominent Educator Writes Of Reaction To Plant Growth Film

Dr. Glenn Frank, under the caption, "I See a Plant Grow," some time ago wrote as follows in the Atlanta Journal:

"Yesterday, within the space of ten minutes, I saw a plant grow to full maturity, bear fruit, and die.

"I saw the processes of growth as clearly and as plainly as this morning I see motors streaming by in the street below my Chicago hotel window.

"Conan Doyle had not come back to show me marvels in a seance.

"I was not under the delusive spell of a magician.

"I was simply watching an educational film on plant growth.

"A pea was dropped on the ground.

"Soon its side burst open and a white sprout, or whatever the experts call it, came peering with manifest curiosity out into the open.

"This white sprout turned downward and began nosing about for a way to burrow downward into the soil. It nosed about with an appearance of almost animal sense. Soon it began its downward journey into the soil which had been cut away so the camera could catch the downward journey of the root. I saw the root branch off to the right and to the left.

"Then another sprout began to lift its head into the air. It had a little of the look of a dinosaur's

head. It seemed almost in pain as it writhed and twisted and unfolded itself. Then came the unfolding of the flower. A bee came to steal its nectar and to catch a cargo of its pollen to carry, as a kind of traveling salesman to the plant world, to another plant that fertilization might take place.

"I saw protoplasm, the stuff of life, racing back and forth in pollen tubes as a mountain stream might leap and foam.

"Another pea, dropped on stony ground, tried the same life process. The white sprout peered out of the open side of the pea and began nosing about for a way downward into the soil. Finally, defeated in its quest of fertile earth, the upward-reaching sprouts and branches of the pea began to wither, and death came with something of the jerk of death I have seen when animals and men die.

"All this was not trick representation. It was actual photography of growth and death. Microscopic and time-lapse photography had caught the slow growth of the pea and then had speeded up the picture to bring the life cycle within the space of ten minutes.

"The teacher who is willing to ignore and to let lie unused so amazing a teaching medium as this is either blind to progress or simply scared lest the film become too vivid a competitor to mediocre teachers."

Behind The Screen

Anne Bauchens has been Cecil B. DeMille's cutter and editor for 21 years and has cut and assembled every picture he has ever made. It is interesting to note how the **cutting** aided in the dramatic building of the Battle of Arsuf and siege of Acre in **THE CRUSADES**. In the attack scene, boiling oil and fire balls were hurled against the wall, and vats of burning oil were dumped, but it was the clever **intercutting** of the film editor to the pain-tortured faces and flaming dummies that created the illusion of the oil actually being poured on the men. The Battle of Arsuf was not the helter-skelter fight it seemed. Blunt arrows were used in the long shots and the archers were instructed to hit no one. All bullseyes were inflicted in close shots and it was the adroit **cutting** and **weaving** of these scenes and flashes on the screen that created the illusion of fury.

* * *

Authentic Chinese details are the goal in **THE GOOD EARTH** at M. G. M. For this purpose, James Zee Min, has been signed as technical adviser. Min, who came over here to attend school, is one of the founders of the Chinese students organization at the University of Southern California.

Northern China will be brought to California, in the very essence, for 500 acres of farm land have been leased, 100 of which will be planted to rice and wheat

sown in the Chinese fashion. Farms and villages will be constructed and a Chinese irrigation system installed with water wheels and typical contrivances. Five acres will be set aside for the farm of Wang, played by Paul Muni and O-Lan, his wife, portrayed by Luise Rainer.

* * *

Instead of trying to out-talk the waves, when directing **CAPTAIN BLOOD** at Laguna, Michael Curtiz decided to use the sea, like Debussy, as "dialogue." He got a stop watch and timed them and found them to be eight seconds apart. He then called his pirates, Basil Rathbone and J. Carroll Naish, and the result was the following:

The sea: Boo-o-o-m!

J. C. N.: What will you tell him?

B. R.: That I have captured the English ship.

J. C. N.: I mean about — (pause.)

The sea: Cra-a-sh-h!

B. R.: He is not here. When he comes is time enough to worry. I hope I have made myself clear—

The sea: Boo-o-o-m!

Director Curtiz: Cut.

* * *

Harry Chandlee, writer with Lubin in the early days of motion pictures, and editor for Jesse Lasky at Fox, gives a tip to writers. He says the fundamental fault with stories is, that writers don't know what interest is.

Interest is a tangible concrete quality that can be injected arbitrarily into any story that has any possibilities at all. A motion picture transmits the thought in the mind of the author to the mind of the audience. The interest depends on the relation of this thought to the life of the viewer. A story about an expedition to the Arctic for a rare plant would seem important to a botanist, but not to the ordinary picture goer. One of the reasons of the success of *IT HAPPENED ONE NIGHT* was that the experiences appealed to all alike, whereas *GREAT EXPECTATIONS* which deals with the idea of a blacksmith becoming a gentleman was not within the range of everyone's experience.

* * *

Perhaps some of you who saw the heavy fog of San Francisco in *BARBARY COAST* would like to know how this was made. The entire set was covered with canvas like a circus tent. The fog, which was vaporized mineral oil, curled upward from sixty pails, into which compressed air was forced through tiny nozzles. The fog which could be raised or lowered by temperatures of heat or cold, now hung low. Five tons of ice floating in the water of the harbor, kept it from rising.

* * *

A good example of the use of parallel action as a purely cinematic method of scenario writing, is found in *ESCAPE ME NEVER*. Gemma's depth of des-

pair, as she sits on the steps in the rain, mourning for her dead baby, is **juxtaposed** with Sebastian's glittering triumph in the opera song, where he is called out for applause again and again. These contrasts work dramatically, making his success more brilliant and her grief more poignant.

* * *

Three quarters of the film *SANDERS OF THE RIVER* was taken in Africa, and with the exception of Paul Robeson, the American negro artist, as Chief Bosambo, Nina Mae MacKinney as the slave girl bride, Leslie Banks, as Sanders the British commissioner, and a few others who played European roles, the entire cast was made up of African natives, most of whom had had no contact at all with civilization. Director Korda liked to keep the natives in good humor and frequently handed out chewing gum, which they swallowed in a hurry. Some of the Acholi tribes when dancing for the camera, worked themselves into such a frenzy, they had to be locked up or they would have run amuck.

A memorable scene of the picture showed Bosambo rowing down the river singing, with the natives in the boat humming and keeping time with their paddles. Another boat followed close behind, with paddles in same rhythm. The song together with the rhythm of the rowing, build up the mood of happiness to the highest point, when Bosambo ar-

rives home to find that his wife has been kidnapped!

* * *

The truly mystic character of the romantic fantasy, PETER IBBETSON has been done very skillfully by Henry Hathaway, who has tried to carry out the spirit of the DuMaurier classic. Certain scenes stand out in one's memory for their dream-like beauty, the castle of clouds, suddenly toppling in the thunder storm, Cooper and Harding romping in the garden and riding down hill in the little wagon, Cooper walking through the bars, and the striking use of light, which makes the hand of the Duchess still visible after she has faded away from Peter's sight.

* * *

Charles Laughton gives a magnificent exhibit of character portrayal in MUTINY ON THE BOUNTY, but this time, we hate the character he portrays, because he stoops to such petty meanness as stealing cheese and passing the guilt off on members of the crew who were flogged for it, whereas Javert, in LES MISERABLES, did what he did from his conscientious conviction that he must carry out the law. MUTINY ON THE BOUNTY is one of the most expensive films made lately, having cost the company nearly two million dollars. One unit consisting of Director Frank Lloyd and fifty technicians, journeyed to the South Seas, a settlement was built at Catalina at the cost of \$125,000, another \$100,000 was

spent on barges, and salaries of the unusual cast, consisting of 54 featured players, brought the cost still higher. The total footage filmed reached the staggering figure of 652,228 feet of film—which was reduced to 12,000 feet after four months of "cutting."

* * *

Frederick March gives one of his best characterizations in THE DARK ANGEL, much more sensitive than Jean Valjean in LES MISERABLES, because he succeeds in penetrating the core of the blind soldier, and acts from the inside.

* * *

An example of the care and attention given to details was shown to S. C. students of cinematography a few weeks ago on their excursion to the miniature set of CAPTAIN BLOOD on the Warner Bros. Burbank lot.

A miniature replica of the island of Bermuda was set up in front of a back drop, upon which clouds were painted. The foreground of the island consisted of buildings, such as little commercial shops, a church, warehouse, and a pier house. Miniature row boats, filled with dolls, were being propelled from the island to two beautifully constructed, elaborate galleons which were placed about twenty-five feet from the island, presumably at anchor in the bay.

The boats were attached to motors which conveyed the idea of rowing. To counteract the jerky effect of the action of the men in the boat, the whole scene was

diffused. The need for waves upon the water to add to the reality of the scene was accomplished by the action of two wind machines, one of which was set up on each side of the camera and the director's float. Many hours of preparation were spent upon this scene which took only two or three minutes of actual "shooting."

* * *

Mitchell Leisen, director of **HANDS ACROSS THE TABLE**, was art director for Cecil B. DeMille for 12 years, having studied architecture and designed the costumes for the Babylonian scene in **MALE AND FEMALE**. His feeling for good composition is observed in the current picture in the scene where MacMurray talks to his finance with a foreground of roses, and also in the striking light effects and beautiful modern furnishings of Belamy's apartment, where a Venetian screen makes a pleasing background.

* * *

ALICE ADAMS, directed by George Stevens, contains some fine examples of contrast:

Katherine Hepburn's refusal to buy violets at \$2 a bunch because they were too ordinary, and later picking them out of a public park to make her own corsage.

Contrast of social strata is emphasized by the cars of the guests of the party, when Alice arrives in borrowed truck. When she returns her mother asks her if she had a good time. "Splendid"

she lies, then goes into her room and bursts into tears.

The **blend** of comedy and tragedy, a quality of most of Chaplin's pictures is one of the striking things of this film. The attempts of the family to entertain in a grand style, are so futile. Poor Alice tries so bravely to cover up, talking faster and faster in hopes that Russell will not notice how bad things really are—and suddenly she can stand it no longer. A neat little bit of contrast for the ending—she thought her lover went home—but discovered some time later he was still waiting for her on the porch.

* * *

MIDSUMMER NIGHT'S DREAM is a marvel of ingenuity, of well made illusions, camera tricks, studio craft, and, shall we call it, "witchcraft." The fog was made of mineral oil sprayed into a fine mist and driven onto the set through huge blow-pipes. Ice encased pipes were extended to every point at which a fairy was to appear. The heavy, ice-cold oil billowed out in definite shapes. After this was filmed the mist was blown away and the players took their places before the camera. The two pieces of film were made into one in the printing machine, the resultant negative showing the clouds resolving into figures.

The beauty of the pools was achieved by mirrors laid in concrete basins covered with a few inches of water. The bubbles that floated on the surface ac-

tually were thousands of glass balls blown in various shapes.

When the fairies ran up the moonbeams, they did not run on light, but on process blue ramps, a color that the negative does not pick up. In front of the ramps were shafts of light, and players appeared to be walking on a brilliant beam (from a sun arc.)

Enough electricity was used in the forest set to illuminate a city of 10,000 persons. Even this was not enough light for the natural trees (65 truckloads) until someone thought of aluminum paint for the leaves, which did the trick.

When Bottom's head was changed into that of a donkey, it was no ordinary mask, but one which showed every facial expression and the lips moving when Cagney talked. First a cast of Cagney's head was made, and gradually through eight changes was finally evolved into the result seen. Provision for springs, saddles and weights was made to permit the various kinds of expression. Air had to be pumped through a hose, so Cagney could breathe.

* * *

King Vidor, director of **HAL-LELULAH** and **THE BIG PARADE**, has given us another war picture, **SO RED THE ROSE**. Very skillfully he conveys the undercurrent and essence of war with a few well chosen details which suggest rather than depict in actual realism the agony and suffering. The bulletin board

giving the news of war, superimposed on the Confederate flag, with smoke and atmosphere of the battle field, acquaint the spectator with the actual events, while shots of the mother (Janet Beecher) going to the battlefield to seek her son who has been killed, bring the war close enough to observe the horror. One of the devices of Vidor is to present these tragic moments, with their comical side. When Malcolm is leaving his family for the front, he must stop to try on the top hats, which are so incongruous with his soldier's uniform, looking for his large white hat, the one he wore at some distinguished gathering. Malcom's motivation for entering the war shows another spark of comedy, i. e. outraged dignity, because the Yankees had "broken into his bedroom and forced him to ride in his night shirt, and had slapped him on his anatomy."

* * *

Sound is quite as instrumental in building dramatic effects as the visual image. Many times the two work hand in hand with excellent results. In the scene of the race to Calais in **THE THREE MUSKETEERS**, pounding hoofs and the panting of the horses are a good accompaniment to the fleeting images of riders. The timing of the clash of swords with the music of the tournament was another skillful device of the director, Rowland V. Lee, who directed **CARDINAL RICHLIEU**, which brings in some of the same characters that appear

in this film. but with a slightly different viewpoint. Cardinal Richelieu is not the sympathetic character he was in the former picture.

* * *

Robert Edmund Jones once said that screen stories should move as fast as your thought. In *THIRTY-NINE STEPS*, the director Alfred Hitchcock has used a method in keeping with the kind of story, a mystery spy melodrama. You are allowed to see a thing, or person only when the character you are accompanying sees it. As a consequence your reactions are the same as his. Robert Donat perceives the dagger in the back of the girl spy at the precise instant you do. Camera, players, speech, props are all directed toward this single objective.

* * *

The right atmosphere is as important as any other component of a successful picture, acting, props, story element, etc., for it is the atmosphere which gives the touch of authenticity, and the illusion of reality, i. e. makes

the spectator forget that he is looking at a picture. Clarence Brown has embodied the Russian winter atmosphere is ANNA KARENINA, by such devices as frost on the windows, snow on the ground, steam from the train, sound of the wind, and the heavy coats and furs of the characters.

The sound of the tapping of the worker as he cleans the ice off the brakes of the train, is closely associated in the mind of Anna with the sight of his mangled body when the train suddenly backed up and ran over him. Near the end of the picture, when Anna is meditating suicide, she is reminded of this worker's death by the association of ideas, as she once again hears the tapping of the brakes. It is by this means that she comes to the resolution of throwing herself in front of the oncoming train. Another continuity device appears when Steve, puffing a big cigar, lays it on the tray outside the door, as he goes in to see his wife, and comes out again, and resumes his cigar with a confident air and toss of his head.

The Animated Cartoon

By DR. BORIS V. MORKOVIN

Chairman of the Department of Cinematography, University of Southern California

There is hardly a person in the world today, who has not at some time of his life been thrilled with a fairy tale. Hans Anderson, Grimm, Aesop's Fables, folk tales and legends, have found their way to the hearts of all children and story lovers the world over.

We have never outgrown our love of a good story, for there is something of the child in every one of us. Perhaps this is one of the reasons that animated cartoons have taken such a hold on the populace today, and are greeted with enthusiasm when-

ever they appear on a motion picture program. The animated cartoon is one of the greatest unifiers of all time, binding the whole world together with the laughter which it brings.

Some of the requisites of a good cartoon are: a good story, interesting characters in a novel background, pleasing colors and music. Let us examine several of the Walt Disney Mickeys and Silly Symphonies, to ascertain the reason for their success.

THE TORTOISE AND HARE was not a new story, having been included in Aesops Fables, and appearing in every collection of children's stories. But the studio did not follow the straight telling of the Fable; they presented it in a new light. Instead of the rabbit and tortoise, the leading centers of interest were Maxie Hare, a little braggart, who was so cock sure of himself, he couldn't resist showing off, for the benefit of the girl rabbits who came out of their school and sat on the wall to admire his skill. All these characteristics of Maxie Hare were presented in a gag-wise way, the blue streak, sound of skidding tires and brakes, to show his speed, and as Toby Tortoise plodded along the race track, snails are shown leaping past him. Toby and Maxie were not just any turtle and hare, they were real, living, flesh and blood characters, with marked individuality and personality. Enough little incidents were injected into this cartoon which

occupies only seven minutes on the screen, to show up these little traits which made their characters real and living. Maxie Hare plays a joke on Toby at the beginning shaking hands, then jerking away and laughing in a teasing, gloating voice. The games with tennis, arrow and ball, showed his skill and speed in a highly entertaining way.

THREE LITTLE PIGS, another familiar story was also presented in a new light, with the three pigs showing marked personality and individuality.

Why do we remember a story of a cartoon? Probably nine times out of ten, it is because the character made such a lasting impression on us. Walt Disney has created characters which will live forever. Among some of the outstanding ones are Grasshopper, who waded through the deep snow, pale, weak and starving, pulling in his belt, as the winter winds whistled around his drooping, bent figure, and faltered and fell exhausted at the very door of the thrifty ants. Donald Duck, seen for the first time in **LITTLE RED HEN**, really came into his own as the hot tempered egotistical little fellow who tried so hard to show off in **ORPHANS' BENEFIT** but was razzed at every turn. Could anything be funnier than his little red face, disappointed, and angry, and the sounds he emitted in his defeat?

We sympathize so heartily with little Flying Mouse who wanted to fly like a bird, got his wish,

and then was rejected by the birds, and his own family and forced to seek companionship with the hideous bats in the dark cave, who hailed him at first with "Hello, brother," and then told him he was "Nothin but a nothin." His disappointment, sniffing, and "I wish I'd die," with a great tear rolling down his cheek are so expressive of his breaking heart, indeed he is such a pathetic figure that we forget that he is not a real character, but just a drawing on a piece of paper.

The living, vibrant characters are the main secret of the success of the animated cartoons. When Walt Disney has breathed into them the breath of life, they cease to be a collection of lines, dots, dashes, etc., on a piece of paper, and are real, living personalities.

There are no boundaries within which the animated cartoon must be confined, other than the seven minutes duration on the screen*, and the fact that actions and not words, must put over the story. Laws of gravity need not be followed, physical laws, natural laws, may be set aside, and imagination given full play, the sky is the limit. Animals may

have the appearance of human beings, and inanimate objects play the roles of characters as in MUSIC LAND. The locale may be "Forbidden Land" of the baby in LULLABY LAND, or the place where babies live in lily pads as in WATER BABIES, or near the Rainbow, where the Easter bunnies gather the paint for decorating their Easter eggs. The animated cartoon is as real as our imagination. But the making is not so simple.

The labor of turning these 12,000 or more separate drawings which are first sketched on paper, then traced in ink and color on sheets of transparent celluloid, to be photographed into some 750 feet of film is divided among the various departments of the Walt Disney Studio, who work as a unit. Synchronizing each movement to its proper musical beat, blending the whole with a harmonious background, these are just a few of the steps in the production of the animated cartoon, which will be described in the next issues of our Bulletin.

*Walt Disney is working now on a feature length cartoon, SNOWWHITE. It will be one hour and twenty minutes long.

Did You Know That—

The woodland setting for "A Midsummer Night's Dream," which covered over 66,000 square feet in area was completed in nine days?

There are sixty-five speaking

parts in "Anthony Adverse"?

The moonbeam in "A Midsummer Night's Dream" weighed seven tons? It was woven from 50,000 yards of cellophane strands that reflected a million-candle-

power glow and was strong enough to support 104 persons.

Marc Connelly has written many new imaginative episodes to be incorporated into "Green Pastures" when the Pulitzer prize-winner play is produced on the screen? These will be quite an embellishment in the cinema, and render it somewhat differ-

ent, though not in spirit from the play. Plans are to start the production early in December.

Because especially fine work in cinematography is desired in "Good Earth," Karl Freund, the director, whose art work was rated so high in "Metropolis" and "Variety," will become the cameraman for "Good Earth."

Materials Available for Photoplay Appreciation for English Classes

A. Films.

1. Current photoplay productions seen by students in local theaters during out-of-school hours.

2. Motion picture screen classics selected from the Visual Instruction Center film library which may be shown in the classroom for intimate close-up study.

B. Photographs and Slides.
(Adapted from stills of motion picture production.)

C. Photoplay Guides. (Pamphlets published by National Council of English Teachers in advance of current photoplays.)

1. A Midsummer Night's Dream.

2. Anna Karenina.

3. David Copperfield.

4. Last Days of Pompeii.

5. Les Misérables.

6. Mutiny on the Bounty.

7. Tale of Two Cities.

8. The Three Musketeers.

D. Text Books.

1. "How to Judge a Motion Picture" and "How to Organize

a Photoplay Club," by Sarah MacLean Mullen. Published by Scholastic, Chamber of Commerce Bldg., Pittsburgh, Pa. Single copy, 25c. Ten or more, 15c.

2. "Motion Picture Appreciation in the Elementary Schools," by Gladys L. Potter, State California Department of Education, Sacramento, Calif.

3. "How to Appreciate Motion Pictures," by Edgar Dale. Published by Macmillan Company, New York City.

4. "Photoplay Appreciation in the American High Schools," by William Lewis. Published by D. Appleton-Century Co., 35 West 32nd St., New York City.

5. "Teaching Motion Picture Appreciation," and "Motion Picture Study Groups," by Elizabeth Watson Pollard. Published by Ohio State University, Columbus, Ohio. 50c.

6. "Study Guides" (to be used in evaluating current photoplays.) Published by National Council of Teachers of English, 211 West 68th St., Chicago, Ill.

E. Magazines.

1. "Inside Facts."
2. "Hollywood Spectator."
3. "The Motion Picture and the Family."

4. "Movie Makers."

5. "Educational Screen."

F. Reliable Reviews on Motion Pictures in pamphlet or list form.

1. "California Congress of Parents and Teachers," reports are published in "California Parent-Teacher," Room 490, Chamber of Commerce Bldg., Los Angeles, Calif. Subscription rate, 50c a year. Also published weekly in "Los Angeles School Journal," 308 Trinity Auditorium Bldg. Subscription price, \$2.00 a year.

2. "Daughters of the American Revolution." For the weekly reviews, send 25 self-addressed government postcards to Mrs. Mildred Lewis Russel, care Hollywood Citizen-News, Hollywood, Calif.

3. "Endorsed Motion Pictures." International Federation of Catholic Alumnae, 131 East 29th St., New York City. Subscription price. \$1.00 a year.

4. "General Federation of Women's Clubs (West Coast) Committee" motion picture evaluations may be secured by sending self-addressed envelopes bearing 1½c postage to Mrs. William A. Burk, 359 N. Bronson Avenue, Los Angeles, Calif.

5. "Leading Motion Pictures," by Mrs. Thomas G. Winter, Di-

rector of Public Relations, Motion Picture Producers and Distributors of Amer., 5504 Hollywood Blvd., Hollywood, Calif. Free to representatives of groups.

6. National Society of New England Women will forward monthly lists of films with audience ratings upon receipt of self-addressed envelopes bearing 1½c postage. Address Mrs. Davis H. Ray, 1235 First Ave., Arcadia, Calif.

7. "National Board of Review Magazine" (published monthly) 70 Fifth Ave., New York City. \$2.00 a year.

8. "Parents' Magazine" Movie Guide published weekly by Parents Publishing Assn. Inc., 4600 Diversey Ave., Chicago, Ill., \$1.00 a year.

9. "Selected Motion Pictures." The joint estimates of the organizations listed above, published by Motion Picture Producers and Distributors of America, 44 West 28th St., New York City. Free to representatives of groups. Libraries can obtain these Joint Estimates by addressing Mr. Kenneth Beam, Secretary, Juvenile Research Committee, Los Angeles County Coordinating Council, 139 North Broadway, Los Angeles, Calif.

10. Southern California Council of Federated Church Women will forward monthly reports upon receipts of self-addressed envelopes bearing 1½c postage. Address the motion picture chairman, Mrs. M. F. Thomson, 1124D 17th Street, Santa Monica, Calif.

11. "Scholastic," Chamber of Commerce Bldg., Pittsburgh, Pa. Published weekly. Subscription price, \$1.50 a year.

12. "Unbiased Opinions." A weekly service from the Public Relations Department of Fox West Coast Theatres, 1837 S. Vermont Ave., Los Angeles, Calif., listing motion picture evaluations of the various organizations reviewing. Available gratis to representatives of groups.

13. Women's University Club, Los Angeles Branch A. A. U. W., 943 So. Hoover St., Los Angeles, Calif., publish motion picture reviews monthly and semi-monthly supplement. Subscription price, \$1.00 a year.

G. Other Materials.

1. Bookmarks supplied by the American Library Association, on which are printed suggestions for collateral reading in connection

with worthwhile current pictures.

2. A printed ballot. listing current photoplays, on which the pupil can indicate his preferences, to be supplied semi-annually by the National Council.

3. Experimental appreciation tests, based on selected current pictures, to be supplied by the National Council.

4. Selections from scenarios of current and older photoplays in mimeographed form for silent reading in the classroom, so far as these are obtainable from the studios.

5. Studio readers' original synopses of stories and stage-plays that were later filmed, together with the original comments, the suggested treatments, and the scripts as finally produced. (Materials to be supplied by the National Council of Teachers of English.)

The Question Box

1. What obstacles to the introduction of the teaching of motion picture appreciation have you met in your school?

2. What can we do to help you to create an interest in your school in the establishment and development of groups to carry out the aims of the league?

3. What interesting activities do you use to make the teaching of motion picture appreciation effective and practical?

4. Do you see the pictures which you use as the basis for discussion in your class?

5. Do you ask your students

to see the pictures you are going to discuss?

6. Can you make the discussion of pictures interesting without the students having seen them?

7. Does the work in appreciation of motion pictures done in your classes stimulate the parents to better tastes in the selection of pictures?

8. How do you, through your teaching of motion picture appreciation, vitalize the work in Art, Social Science, English, Drama and Literature?

The American Institute of Cinematography, Inc.

3551 UNIVERSITY AVENUE, LOS ANGELES, CALIF.

PURPOSE:

To act as an objective non-partisan clearing house for the helpful exchange of national and international ideas and opinions offered in solution of the many problems presented by the motion picture.

DIVISIONS AND THEIR OBJECTIVES:

1. MOTION PICTURE COUNCIL'S LEAGUE.
 - a. Elevation of standards of community appreciation.
 - b. Coordination of endeavor for better pictures.
2. NATIONAL CINEMA WORKSHOP AND APPRECIATION LEAGUE.
 - a. Teaching of motion picture appreciation.
 - b. Study motion picture means of expression as compared with drama literature, legitimate stage, art, music, and dance.
 - c. Constructive utilization of the influence of motion pictures upon children and adults.
3. AFFILIATED CINEMA STUDENTS LEAGUE.

Study and experimentation in Motion Picture Arts and Sciences.
4. CINEMA PROGRESS IN INDUSTRY.

Research in and awarding of diplomas as honorary members to members of industry who made an outstanding and lasting contribution of the year to the progress in cinema art, science and technique.

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Tentative Program

OF THE THIRD ANNUAL SESSION OF
THE AMERICAN INSTITUTE OF CINEMATOGRAPHY
RIVERSIDE, CALIFORNIA, MISSION INN

Friday: December 20, 1935

12:30-1:30 P. M.

Registration of members and guests

1:30-4:00 P. M.

1. Reading of the by-laws of the Motion Picture Councils League.
(Tentative)
2. Announcement of officers of the
 - a. National Steering Committee
 - b. Executive Committee of the Southern California Chapter
3. Round Table discussion
 - a. National and International significance of Cinema
Dr. Eugene Harley, U. S. C. Faculty
 - b. Influence of Motion Pictures upon Children
Mrs. Leo Hedges, P. T. A.
 - c. Elevation of Community Standards of Appreciation
Mrs. Thomas Winter

4:00 P. M.

Preview—"Story of Louis Pasteur"

6:00 P. M.

Joint Banquet of all divisions of the A. I. C.

Presiding, Dr. Rufus B. von Kleinsmid

Addresses of representatives of all four divisions

Speakers

Una O'Connor—"Social Effort and Cinema Progress"

Saturday December 21 1935

Saturday morning

1. Annual meeting of the Division of the National Cinema Workshop and Appreciation League.
 - a. Election of local committees
 - b. Suggestions for improvement of the Bulletin
 - c. Activities
2. Round table discussion and panel:
 - a. Methods of teaching Appreciation of Motion Pictures and courses of study in secondary and primary schools in connection with English, Dramatics, Art, Music, and separate courses
Miss Marian Evans
 - b. Visual Education
Miss Annette Glick
 - c. Production of Educational Pictures
Fred W. Orth

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CINEMA PROGRESS

A BI-MONTHLY MAGAZINE OF THE

Cinema Appreciation League

UNDER THE AUSPICES OF

The American Institute of Cinematography, Inc.

VOLUME I

JULY, 1936

NUMBER 2-3

Copyright, 1936, by Cinema Progress, 3551 University Ave., Box 74,
Los Angeles, California

Publication of

The Cinema Appreciation League

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Subscription Rates and Membership Fee:

\$1.00 for academic year (five issues), subject to change when it becomes a
monthly magazine. This double copy, 40c.

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CINEMA PROGRESS

BORIS V. MORKOVIN*

The motion picture, this prodigious child of the 20th century, has within two decades become a powerful young giant, whose power has expanded beyond his own field—the commercial entertainment.

School, home and church have found that they are challenged by this giant in their own domain—education. Lured by the glamour of the wide unknown world opened to them by the movies, children have become movie fans; their desires, attitudes, manners of conduct being moulded by motion pictures.

It has become clear that this new and powerful agent of mental control cannot be ignored. But purely negative and prohibitive attempts to keep children away from movies have proved to be ineffective. Condemnation and forbiddance served only to make the fruit seem sweeter and more alluring. The negative attitude of some parents and teachers often created only confusion and mental conflict in the child, who was not always able, himself, to reconcile the ideas suggested by movies with those taught in school, church, or home.

As a way out of this blind alley, a new movement, called "Cinema Appreciation" has been started with the determination to meet the movie giant in his own field. Two methods of accomplishing this have been suggested.

First, to smooth out the possible discrepancy between the two sets of ideas in the mind of the child, by means of interpretation, criticism, and discussion of movies in schools, homes, churches, and communities; and to encourage children to shop for better pictures in order to develop discrimination and higher standards of taste and appreciation. This will create a growing audience with a demand for a new and higher type of picture.

Second, to utilize some of the splendid materials in good pictures for children's information and enjoyment.

In order to use these methods successfully, teachers, parents, ministers, and civic leaders should take pains to study and understand the nature of motion pictures as a new and distinct art of the 20th century, different from all other arts, including the stage and literature, with which it is most closely allied. Only on the basis of such study can the criteria of excellence and

standards of better taste and appreciation be established. Appreciation of motion pictures should be taught in the public schools, just as the appreciation of literature, drama, art, and music is taught. In that way the movie enthusiasm of youth can be harnessed and changed into a powerful instrument of education. Modern educators who join this movement are vitalizing their class work by motion pictures. As Dr. Robert Kissack of the University of Minnesota put it, they are "catching up with the tools of civilization." They realize that in the age of airplanes, radio, and imminent television, we cannot follow horse and buggy methods in our education.

* * *

Education has not been the only domain the young movie giant has invaded. His precocious growth has vitally affected other regions of national life and creative endeavor. Some faithful creators of fiction, stage-drama, art, music, opera, vaudeville, ballet, have been bitterly complaining of the encroachment and ravages of this new Frankenstein monster; movies have been taking and "distorting" their stories and have snatched at their talents. On the other hand, such writers as Booth Tarkington proclaim the insufficiency of old arts and techniques in the face of the new art of the movies. It is their belief that prose, fiction, drama and opera are doomed and can be vitalized only as contributors to motion pictures. Recently H. G. Wells proudly announced, "I have entered the motion picture field and leave things to come, pestilence and famine, to others." On his way back to England from Hollywood, he told an interviewer from the N. Y. Times, "I have learned the lesson and I am most enthusiastic about the result."

The power and influence of motion pictures upon the social and creative life of the nation can neither be destroyed nor disregarded. It demands serious attention, study, and research. The frontiers of creative arts and their relationships should be re-defined and consciously adjusted in view of the powerful newcomer. Cinema has become a great factor in modern art and literature. It is developing a new form of expression of human thought and emotions, and as such it has to be an outgrowth of the national genius, crystallized and influenced by the national institutions of science and culture. It

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is not merely a shallow entertainment, but a rapidly growing art of the masses, capable of expression of the dynamic spirit of modern man. Hence cinema progress is an important and organic part of the progress of national culture.

* * *

What is the attitude of the motion picture industry toward the new movement and the new audience? Can the directors and producers afford to disregard social responsibility, and to ignore the effort of thousands of educators, cultural and civic leaders when they have once become motion picture conscious and started to work on elevation of standards of appreciation of motion pictures among the millions of young people and adults in our schools and communities?

The artists and producers of motion pictures by the nature of their position as caterers to public taste, certainly cannot shirk social responsibility and overlook the demand for a new type of picture. The best witness to this is Irving Thalberg, Vice President of Metro-Goldwyn-Mayer Corporation who said in a letter to the Cinema Appreciation League: "I think the newly-awakened interest in motion pictures on the part of teachers in this country and abroad is a most hopeful sign for the future of the industry."

In the past when the taste in motion pictures was completely chaotic,

producers met some very disagreeable surprises and disillusion. At a time when the industry thought it had found the formula of what the public wanted, suddenly the public turned against this formula, and the industry was forced to produce a better type of picture. The danger for the industry lies in the chaotic state of the public taste rather than in any process of clarifying and crystallizing standards of appreciation of better pictures. When this new audience becomes articulate, and will co-operate with the industry in demanding a higher type of picture, then a steady and lasting "cinema progress" will be secured.

This belief has also been expressed very fitly by Mr. Thalberg: "If the growing generation will understand motion pictures, it will become increasingly interested in our better efforts and thereby stimulate interest in them and the natural consequence of this will be to bring out better pictures all the time." The students from high schools have been graduated at the rate of 2,000,000 a year and they have an entirely new perception of the finer things. From them and from the college students of today will be found the future creative artists. "These men and women," says Mr. Thalberg, "having grown up with an understanding of the technique of pictures, will not be circumscribed by the limitation of other art forms, such as the stage and literature."

WAYS AND MEANS

CINEMA APPRECIATION LEAGUE

Under the auspices of the American Institute of Cinematography, Inc.
3551 University Ave.

The Cinema Appreciation League will develop its program practically in view of definite purposes: to study the motion picture medium and techniques as an educational tool and for the elevation of standards of community appreciation.

In order to carry on a more systematic work toward these objectives, the program is divided into twelve cinema research and workshop divisions:

1. General Division.

The study of fundamentals of aesthetics and psychology of cinema. The ways and means of fusion of all arts and sciences which enter in cinema to obtain a motion picture illusion. The vocabulary, grammar and syntax of cinematic language.

2. Story and Continuity Division.

Study in motion picture story and picture research techniques. Compara-

tive study of methods of fiction and cinema. (Teachers will be interested in the work of this division in connection with the teaching of English.)

3. Dramatics Division.

Comparative study of cinema and stage dramaturgy; directing, acting make-up.

4. Social Studies Division.

The motion picture as an agent of social control. Influence upon children and adults. Source of information on modern history, geography, international relations, and social problems.

5. Art Division.

Art in appreciation of motion pictures: painting, sculpture, and architecture as ingredients of motion pictures. Set designing and construction costumes, property, color, used in motion pictures. Animated cartoon. Relationship of art to drama and music.

6. Music Division.

Appreciation of music in motion pictures. Its relation to the dramatic and technical aspects.

7. Dance Division.

Dance and rhythm in motion pictures. Their appreciation with special regard to teaching physical education.

8. Educational Cinematography Division.

Classroom, scientific, documentary and industrial film. The methods of production of 16mm film and its use.

9. Cinema Technique and Science Division

Light, sound, photography, television, optics, acoustics, sensitometry, and other aspects of physics, chemistry, and

engineering as applied to motion pictures in their studio production.

10. Library Division.

Motion picture bibliography, scripts, and film library. Library book references in connection with the released films.

11. Journalism Division.

Motion picture criticism. The function and technique of motion picture publicity departments.

12. Motion Picture Theatres Division.

Distribution and exhibition of motion pictures. Community influence upon theatre managers and theatre chain executives as to improvements and programs.

Motion Picture Appreciation

By EDGAR DALE

The aim in teaching motion picture discrimination is to educate children to choose their movies wisely and to evaluate them with understanding. To achieve this goal, three things are necessary.

1. Motion pictures must be produced which are excellent from an artistic and social point of view.

2. There must be discriminating persons who are sufficiently sensitive to fine things to appreciate what they see on the screen.

3. There must be an honest and accurate source of information whereby the consumer can discover the nature and quality of motion pictures before he attends.

May I briefly discuss these three statements?

1. **Motion pictures must be produced which are excellent from an artistic and social point of view.**

When is a picture excellent from the artistic and social point of view? We test the excellence of a motion picture by the emotional and intellectual effect it has upon the viewer not only when he sees it at the theater, but afterwards.

This gives rise to two questions: Why do we go to the motion picture theater? What effect does the motion picture have upon us?

We go to the motion picture theater for varying reasons. The majority of persons go there because they want something different. They want to forget about their troubles. They want to be thrilled. They want to experience the pleasure that comes from the emotional excitement aroused by drama.

A smaller—but nevertheless a significant—number demand something

more. They, too, want to be lifted out of the petty routines and cares of the day, but they want more than emotional excitement. They want insight into the many problems that face us today. They don't go, of course, to hear a sermon preached, or to be bored with long, uninteresting speeches. Instead, they ask that the motion picture inform them sincerely, honestly, and dramatically about the major personal and social problems of the day.

2. **There must be discriminating persons who are sufficiently sensitive to fine things to appreciate what they see on the screen.**

Many persons do not really see what is in the film, nor do they really hear with discernment the skillful way in which dialog and sound effects and music are sometimes presented. Your problem, then, as parents and teachers, is to develop in children the seeing eye and the hearing ear. We must remember that we get out of a motion picture only what we put into it. To many, going to the movies is a very narrow experience. They see something of the acting, only a little of the beauty of the settings; it is the story primarily that draws their attention. And yet this is not a complete experience as far as the films are concerned.

Truly to experience films we need not only the richness that comes from an understanding of acting and story but also that which relates to photography and settings, to dialog and sound effects, to direction. To gain this experience requires study, for, as Ruskin once said: "... the amount of pleasure that you can receive from any great work depends wholly on the

quantity of attention and energy of mind you can bring to bear upon it."

It is impossible in this short space to indicate to the reader just how the film can be experienced in this broader, deeper, richer, and more fundamental way. The writer has attempted to do that in his textbook. **How to Appreciate Motion Pictures**, one of the series of Payne Fund monographs dealing with motion pictures and youth.

3. **There must be an honest and accurate source of information whereby the consumer can discover the nature and quality of motion pictures before he attends.**

One of the most common complaints that high school students and parents make about motion pictures is that they cannot find out about them before they go.

I believe that for younger children the community must take the responsibility, financial and educational, for most recreational activities. When we come to the motion pictures for the adolescent, however, we face a more difficult problem.

Here we must be much less inclined to restrict completely the films which these high school students attend. Their job is that of growing up. They need guidance, but they also need to have an opportunity to make decisions. If properly trained, they have learned a great deal about what constitutes good taste in a variety of fields. High school youth who really have the ideals we

desire are the ones whose parents have been continuously educating for responsibility and initiative.

We may expect that commercial theaters catering to youth and adults will be with us a long time. Therefore youth must be trained to select critically the motion pictures which he now attends. In large measure this is a matter of reading capable reviews and being able to distinguish between an honest one and a "blurb." Through their motion picture appreciation courses, high school classes in English are learning to be immune to such reviews.

More positively, they must be brought into touch with the reviews by a few really capable reviewers in this country. I refer here to such men as W. Ward Marsh, of the Cleveland Plain Dealer; Richard Watts, Jr., of the New York Herald-Tribune; William Troy, of the Nation; and Evelyn Gerstein, of the New Theater Magazine; and Wood Soames, of the Oakland Tribune.

The school and the community cannot ignore the influence of screen drama on the life of the community. Books can describe experience and give the reader some feeling of that experience. However, through drama we get the best method of communicating experiences indirectly. Educational agencies (and this includes the home as well as the school and the church) should make this method their own and realize the full extent of its possibilities.

Motion Pictures and Social Science Teaching

By **FREDERIC M. THRASHER***

The potentialities of the motion picture as an instrument of education have never been realized either by educators or by laymen. The well-made motion picture is one of the most effective of all educational devices, not stimulating the emotions and changing only in imparting information but in social attitudes, which are the very dynamics of social action.

In no other place on the globe can the motion picture serve a more useful purpose as an instrument of education than in America where social changes have been too rapid and too pronounced to enable social institutions to keep pace with them. In spite of some significant exceptions here and there, social disorganization is prevalent and outstanding in the United States. We are finally beginning to

realize that some of our social problems such as crime and juvenile delinquency threaten the very fabric and structure of a democracy with the danger that they may even undermine the basic elements in our civilization.

Effective teaching in the social sciences demands that these problems be presented fully and impartially and that school children be given a thorough knowledge of the issues involved so that these children as adults may be prepared to participate intelligently in the solution of these problems. Adult education in the social sciences is also necessary if these serious social maladjustments are to be overcome. In both instances there is no more potent instrument of education than the motion picture.

Social science teaching needs to be rejuvenated, and there is no single teaching device which can make it come to life so effectively as the motion picture. Democracy can be made

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to live on the screen, to live ideally and practically in a vivid way that will leave indelible impressions upon the plastic mind of youth. Citizenship does not depend upon information alone, but upon the habits of feeling and acting which are deeply rooted in our sentiments and attitudes.

It is here that the motion picture has a prime function to perform because it has demonstrated that it can create sentiments, that it can change attitudes. Motion pictures can make us hate the Negro or can create in us attitudes of tolerance and co-operation. They can make us love our parents and show consideration for them. They can make us hate war or love it. They can make us friendly and tolerant of diverse nationalities and economic and social strata in the population, or they can create in us disdain, fear and distrust. They can make us appreciate the contributions of science to human progress and generate attitudes of respect for and support of scientific research. A good example of this very thing is "The Life of Louis Pasteur," one of the greatest pictures ever made in Hollywood, and I predict that it will

be rated as the best picture of 1936.

The use of the motion picture as an instrument of education in the social science fields raises the question as to whether there is a difference between propaganda in the movies and education for social efficiency.

Propaganda is that type of education through which selfish interests attempt to put across some particular idea or program without the public being fully aware of its implications. Legitimate education in the social science field means thorough and impartial understanding of social issues grounded in clear comprehension of social structures and social processes.

The important social science scenarios are yet to be written. The important social science films are yet to be made. Those which are successful and effective either in single features or in separate films will present the clear exposition of the principles of social science and will stimulate the development of emotional drives and social attitudes, which will create good citizenship, reinforce our democratic social fabric, and promote social progress.

Teaching Appreciation of Motion Pictures

(Quoted from letters received by Cinema Appreciation League)

Dr. Edgar Dale, College of Education,
Ohio State University.

"I received your bulletin today. I enjoyed reading it. It is simple and interesting. . . .

"Publications such as yours are especially valuable in giving guidance to teachers who wish to begin work in motion picture appreciation."

C. M. Koon, Senior Specialist in Radio and Visual Education,
United States Department of the Interior, Office of Education,
Washington, D. C.

"We shall be happy to cooperate with you in your plans for a national convention for teachers of motion picture appreciation in so far as it is possible for us to do so. When you have prepared a tentative outline of topics for discussion and people to take part, we shall be pleased to supplement it with any suggestions as to subject matter or personnel which we may have."

Dr. C. C. Trillingham, Assistant Superintendent of Schools,
Los Angeles County Schools.

"Permit me to state that teachers should increasingly recognize the influence of motion pictures and should provide pupils opportunity through the

school program to develop ability to evaluate what they see on the screen. I, personally, feel that motion picture discrimination is more important than appreciation. It should be possible to give pupils a list of positive elements, such as scenes depicting heroism, bravery, honesty, happy family life, and so forth, along with certain negative elements, such as killing, stealing, drinking, gambling, lowering the sanctity of marriage, and the like. In observing pictures over a period of time, pupils could check the number of scenes depicting positive elements against those depicting negative elements, and in thus weighing one set of values against the other should acquire tact and power in appraising what they see. I have carried on this above notion through simple pupil research, and I feel certain that it gets results."

Jack Conway, M. G. M. Studio, Director of "Tale of Two Cities."

"The purposes of the Institute are most commendable, and in my opinion the organization should receive all possible cooperation from the motion picture industry."

Mr. Leonard Hacker, noted author of the book, "Cinematic Design,"

says: "I am very much interested in your organization and the work that you are doing to foster the appreciation and production of cultural and education films. It is only natural that such sincere efforts to improve the motion picture in all its aspects will bear fruit."

Frances M. Foster, Managing Editor of the Progressive Education Association, says: "I enjoyed "Cinema Progress" very much. You covered many points, each of which could well form the basis of a separate article. I

am particularly interested in two phases of the movie problem: the possibilities for cooperation between the movie industry and education and the technique for accomplishing this, and the technique for raising the level of appreciation."

Dr. Vierling Kersey, Superintendent of Public Instruction, State of California, writes: "You know of my very definite support of your program and of my desire to assist in every way. Any manner in which my name can be of help you are authorized to make use of it."

Cinema Appreciation Research

Taking Liberties With History

Many subjects of intense interest were discussed during the winter and spring forums which were a part of the Cinema Appreciation League's program for the past year. One of the subjects which proved most interesting was the Problem of Story Adaptation in reference to taking liberties with history.

Mrs. Thomas Winter, Motion Picture Producers and Distributors, said that after seeing "The Crusades," she immediately consulted her history to determine if she had been mistaken about some facts in history, but found that she was correct and that Cecil B. De-Mille had taken liberties in his picture. She decided, however, despite the liberties that he had taken with history, "The Crusades" was a wonderful picture.

Dr. Rufus B. Von KleinSmid, president of the University of Southern California, pleaded for a more rigid adherence to truth and history when making a purely historical film. He said "Cleopatra" was a failure because it distorted real facts of history, and that probably "The Crusades" would also be considered a failure, in spite of its being a magnificent spectacle, because of its wrong presentation of historical facts.

Howard Estabrook, Producer, Paramount, also agreed that teachers have every right to be indignant and should bombard the studios for authenticity in their rendering of historical pictures. However, in making a picture, certain liberties have to be taken in order to make a scene interesting, according to Mr. Estabrook. For instance, in one picture, in a court scene, the camera set-up had to infringe on one of the rules of a New York court to permit a prisoner to walk inside the railing, and thus give him an opportunity to

face the court (and picture audiences). Few people would notice this irregularity of court rules.

To show the "influence" of motion pictures on the youth of today, Mr. Estabrook told the following story:

History teacher: Who was it that bought in the majority of shares of the Suez Canal for England?

Small Boy: George Arliss.

"MUTILATING" THE STORY

"The Informer," which universally was proclaimed the best picture of the year was not recognized by producers as being a suitable story for production at first, because they did not see in it the promise of a box office success. They were afraid of doing what had not been done before.

Dudley Nichols who adapted the story of "The Informer" which was made into a picture by John Ford, in telling about this experience, said, "It took John Ford and me two years before we could find anyone who would produce "The Informer" because nothing like it had ever been done. Finally R. K. O. agreed to put up \$200,000 which is a small amount as pictures go, and we had to cut expenses at every point, including our own salaries. The producers were very nice after they decided to produce the picture and eventually advanced \$266,000."

In answering the charge that stories are often "mutilated" by the time they reach the screen, Mr. Nichols replied:

"Writers are often forced to make radical changes in original stories. Take, for instance, "The Informer."

"As there was no woman in the original story we were at once required to introduce a love interest. We were not allowed to use the communist characters which were in the story, but instead had to use a revolutionary setting in Ireland. When the picture was

finally completed everyone said that it wouldn't make a dime.

Everyone knows the story of the success of this film, for the adaptation of which Mr. Nichols won the award of the Academy of Motion Picture Arts and Sciences.

Mr. Nichols stated further:

"At the present time, writing for the screen is a new field and is accordingly in the experimental stage. None of us knows anything definite and final about screen-writing. Each is trying to find his way and is hampered on every side by taboos of every sort; by things that can't be done or by things that must be done because they have always been done.

"The motion picture is be-devilled by the fact that it is half art and half industry, and there seems no way around the difficulty. As industry it must make money; as art it should make life understandable, but the cinema is doing very little of this, and everybody is working blindly, without help. We have no definitions; we must discover the fundamental principles of the cinema before we can make a real contribution.

"The stage and the screen are very different. The stage projects human emotions, thought, conflicts, by the voice, while the screen projects them by means of visual images. In cinema, you have to tie up your images so that the mind gets the idea from them as they are thrown upon the screen. It must, however, be without conscious effort, as the moment the audience realizes that it is being told a tale, the story is lost.

"The Cinema Appreciation League is doing the research work along these lines which the Academy of Motion Picture Arts and Sciences should be doing."

CHANGING SHAKESPEARE

Talbot Jennings, screen writer for M. G. M. studio, spoke of his work in adapting "Mutiny on the Bounty," and "Romeo and Juliet" for the screen.

"Mutiny on the Bounty" was adapted from three books. There were many problems. Since mutiny has always been a crime, it was necessary to make the character of Fletcher Christian understandable and his action seem justifiable, and at the same time have the sympathy of the audience with him. One of the methods to accomplish this was to over-emphasize the cruelty of Captain Bligh and show him as being unreasonable and unjustifiably severe in his punishment of the men.

In discussing "Romeo and Juliet," Mr. Jennings was asked if the studio had changed Shakespeare, and if not, how it was possible to bring it to the screen.

"The answer is," Mr. Jennings said, "that we did not change a single line; as a matter of fact, the Elizabethan stage plays were written much like our motion picture scripts, and none of the plays had long runs, rarely over two days, so it was necessary to write fast, and usually several persons collaborated.

"In adapting Shakespeare to the screen, the first problem was that of 'cutting,' as what is obsolete must be left out, as well as what is not necessary to characterization or plot. Many of the jokes and puns have lost much of their meaning and must be eliminated.

"The second problem was to expand the scenes that are suggested or described by Shakespeare as happening off-stage. Pantomime was used to accomplish this. Other problems were concerned with sword play, duelling, dancing, background, etc. The technical information needed was furnished by the research department. Then songs were added which contributed to the mood. In adapting Shakespeare to the screen the real burden falls upon the players, directors, and producers. It is not a question of what the screen can do for Shakespeare, but rather what Shakespeare can do for the screen."

To collaborate in bringing "Romeo and Juliet" to the screen, Metro-Goldwyn-Mayer engaged Prof. John Murray of Harvard University, an authority on the Elizabethan stage, and Prof. William Strunk of Cornell University, a Shakespearean scholar.

PROBLEMS OF RESEARCH

Another important contributor to the spring Forum was Mrs. Nathalie Bucknall, head of the Metro-Goldwyn-Mayer studio research department.

"The research department," said Mrs. Bucknall, "is comparatively new. In the early days there were only a few people in the department, and for the most part they merely answered questions when they were asked. Now it is a part of the production department, and it carries many more responsibilities, which fact gives it more prestige and more rights.

"The routing in connection with a new picture is somewhat as follows: the producer gets an idea for a story and then calls in a writer. They get the material for the locale, songs, char-

acterizations, etc., for the story. When the script comes to the research department, comments and suggestions are made. It is much better when the writer consults the department before he begins the story, as it is much more difficult to correct things which have been done wrong than to prevent the mistakes in the first place.

"When we receive a temporary script we go through it and make a break-down of sets, properties, architecture, costumes, etc., and then make production files in which are placed all materials which may be needed in the story. The perfect writer is one who will come to the research department and make use of this material before he completes his story. All sorts of questions are asked, often at a moment's notice, such as the kind of fans, games, dress, funeral processions, table manners, that were used in a particular period.

"The correct period for the setting for 'Romeo and Juliet' according to Mrs. Bucknall, "was 1460." However the costumes and the architecture used, range from 1400 to 1500. In connection with this picture it was necessary for us to cable Verona, Italy, to instruct the photographers at what angles to take pictures of the streets. We now have over one thousand pictures.

"In the days of Romeo and Juliet, many of the aristocratic ladies had the front part of the hair shaved, so this head dress is being used on some of the characters. The costumes are very lavishly made of beautiful brocaded materials, with lovely embroidery in different colors. There is a tremendous amount of work in compiling materials for a picture of this type."

Music and Motion Pictures

Max Steiner, director of music at R. K. O. studios, in speaking before a Forum devoted to the subject of music and sound, revealed a problem he had encountered recently in "Follow the Fleet," as an example of the difficulties with which musical directors must cope.

"As a usual thing," Mr. Steiner said, "the musical director and the director of the picture in conference, plan everything out on paper before a scene is shot, but in this instance, the director had a sudden inspiration, shot some of the picture at night while I was on another lot. When I was shown the scene, I found there were several different tempi—that of the leader directing the orchestra before the curtain, Astaire and his group at the gambling table in the Monte Carlo

scene, his walk onto the dance platform, his stepping on his cigarette, the second man walking across the set, three girls strolling in and out, each one different from the others. Then Ginger Rogers appears and attempts to jump off the balcony. My problem was to write a musical score which would synchronize the tempi of all the actors as well as the orchestra leader out in front, which was a most difficult task. It was made still more so by the fact that Irving Berlin had a contract which required that no music except his could be used in the picture, so I was prevented from composing my own, and was obliged to adapt his music. Furthermore, I was required to complete the score within a period of three hours, since the recording work was to be done in the morning.

"With the tempo track we started in the middle of the film, working to the end and back to the beginning, punching out the tempo of Astaire's walk, then the walk of the others, then the tempo of the orchestra leader cut in front. We next divided the tempi into frames, then made a chart of all these actions, a prescore, then an orchestra score, and then after, a score of Astaire singing had been mapped out, he put the orchestra track over that of Astaire's voice."

THE ART OF STAGE AND SCREEN

At another Forum Rouben Mamoulian, Pioneer studio, director of Porgy—Queen Christina — Becky Sharpe, was asked the question, "What is the theater, what is the screen, and what are their differences?"

In replying Mr. Mamoulian said: "These are difficult questions to answer as it is so much a matter of individual taste and feeling over which no one can argue. I have great admiration for scientific achievement, it is so definite and fixed. In art, however, nothing is proved or ever can be proved. Any great and true thing is practically impossible to prove.

"The art of the theater is its own and yet it combines many arts, painting, literature, drama, acting, and others. Suppose, for illustration, one selects Othello, and has all the actors seated and reading their parts. Is that the theater? No, as there is no actual movement, and movement is the very essence of stage art. Again, in pantomime, where there is movement but no speaking, there is theater. Nor is scenery necessary to the theater, witness Shakespeare's time. There can even be the theater without any living actors at all, where pantomime in done

through puppets. Thus, the essence of theater art is dramatic movement through which the company of actors express certain feelings.

"It has been said many times that the screen is not an art but an industry, and only a reflection of the stage. There is some basis for this statement as when talking pictures first came out, they were merely photographs of stage plays. There has been so great a development since then that the screen should now be considered as an independent art in its own right. On the stage we have the collective acting of the characters as the essential thing, but on the screen, the essential element is the succession of visual images of motion, in some of which no actors need to appear. Another point of difference between stage and screen relates to scenery and background. Stage plays use few sets or backgrounds, and sometimes only one. In one O'Neill play thirteen sets were used which was considered terrific. Their total cost, \$35,000, was no more than the cost of a single set for the screen which has sometimes required as many as forty sets. Again, on the stage, the point of view of the audience never changes, while with the screen play the camera shows action from innumerable points of view.

The thing which makes the theater such a glamorous place is the audience which is allowed to sit and witness the very creation of the play which lives as long as the actors are acting and then is over. While the process of creation is going on anything can happen, and thus one may enjoy seeing a play many times. On the screen, however, instead of flesh-and-blood actors we have two dimensional images, and instead of the process of creation, we see the completion of the act which is fixed and cannot be changed. Thus, since there is no uncertainty as to what will happen next, with suspense absent, one does not care to see the same film play more than a few times."

These are the basic differences which Mr. Mamoulian brought out at this interesting meeting.

JEAN MUIR'S WORKSHOP

The fascinating Jean Muir, Warner Brothers Studio, gave an interesting talk on the Workshop Theater which she has founded in an attempt to teach and train people for the movies.

Miss Muir told how she and some friends, recognizing the need for a training school for the young people who are interested in the movies, planned a Workshop along the idea of the

Moscow Art Theater. The great Moscow Art Theater is the only institution of its kind which survived through the Soviet Republic and Revolution of 1917 and has continued its old plays of former days.

"In other words," to quote Miss Muir, "The most rapid form of government, the most communistic form of government which is the wildest that we know, did not throw out an organization which appeals to the emotions of mankind.

"The theaters are a place for a release of emotions. It is their goal to bring more of these moments of beauty and emotion to the people, and anything they can do to create more enthusiasm for the audience, they are glad to do."

SOUND IN MOTION PICTURES

Mr. Ralph Townsend, Sound Engineer R. K. O Studio, gave some enlightening information in the following:

"The advent of talking pictures brought about some intensive study of ways and means of correlating existing data in such manner as would best serve a new industry.

"Telephone engineers and recording engineers recruited from phonograph recording laboratories worked strenuously and diligently to reconcile their data and experience to the requirements of a new art.

One outstanding question seemed to demand a satisfactory answer before the listening and seeing audiences felt that the figures on the screen were really talking to them. This question was, and still is: what should be the relation of frequency characteristic of reproduced sounds to the loudness of those sounds in an ordinary theatre? This question is still somewhat unsettled, not only because of improvements in recording and reproducing equipment, but also because recording engineers are gradually combining a knowledge of the action and limitations of the human ear with exact technical data derived from physical and chemical laboratories.

"Dr. Harvey Fletcher in his 'Speech and Hearing' has presented perhaps the most comprehensive treatise on the relation of sound perception and the sense of feeling. Audible sounds cover a frequency range of from 16 cycles per second to about 18,000 cycles per second when measured with a normal human ear. The ear, however, does not respond linearly to the application of sounds and a very low pitched sound, say, 50 cycles per second of a given intensity does not affect the ear to the

same extent that a sound of 1,000 cycles per second would do. In other words, a normal ear is capable of hearing a sound of much lower intensity in the range of 1,000 to 2,000 cycles per second (which is about the range between the first and second octave above middle C on a piano scale) than a low pitched sound, or a very high pitched sound. This characteristic of the human ear plays a very important part in determining how much distortion must be introduced into the recording and reproducing circuits in order that sounds reproduced in a theater will preserve an illusion of reality.

"The sensation of loudness is, to a large extent, most influenced by frequencies which lie in the middle range with the result that if the reproduced sounds of a man's voice were increased, say four fold over the original volume by a reproducer designed to give a uniform response at all frequencies, the resulting sound would impress the listener as being 'boomy,' or 'over based.' On the other hand, if the reproduction of sound is made over a flat channel at a lower level than that of the original sound, then the listener would feel that the voice was unnaturally 'thin' and lacking in low tones.

It is because of these phenomena that recordings for use in theaters are not made to be reproduced with equal intensity at all frequencies. Compensation in the form of attenuation which varies inversely with frequency is introduced into an otherwise flat system in order that the record may be reproduced at sufficient volume to fill a theater and without losing too much of the character of the original."

MAKEUP AND MOTION PICTURES

At one of the Forums Mr. Shore from the Max Factor Studio developed many interesting points on the subject of make-up. To quote Mr. Shore, "When one works with make-up, naturally, he ought to become familiar with the human face because it has a thousand possibilities. A good director or producer usually selects such types of faces that lend themselves easily to the characterizations.

"Motion picture make-up is interesting from many points of view and we must remember that everything in a picture is reduced to black and white, but in order to get the proper shades of black and white a series of colors known universally as **Panchromatic**, are used. They are shades of tans and

contain so much red that the picture is made darker and darker according to the intensity of the red. Of course pictures can be taken without make-up but make-up helps to beautify and give the actors a screen personality. Of course, all depends upon the individual.

The art of make-up means this. The make-up artist when applying the make-up defines the features, the eye-brows, and the lips. The artist must depend upon his instinct for his senses of proportion. He must understand the proper arrangement of the hair, the proper shape of the eye-brows, and the lip line. The eye-brows change and alter the expression of the individual. For instance, by treating the eyes and adding false eye-lashes, one can get a very languid expression; and by adding make-up to the lips, one can get a very voluptuous expression.

"It is necessary for the artists to read the scripts and make up characters through their make-up; must learn how to transform youth into matured characters. What is good on the stage would not be good on the screen because of the perspective. The make-up artist must put on make-up in such a way that when it is reproduced it does not give any effect that he has done any work to improve the looks unless it is a **characterization**.

Make-up today is entering into a new era—that is, for colored pictures. The color camera is far more sensitive than the most sensitive of the black and white cameras. The make-up artist must understand the intensity of the light of the color. The colors today are entirely different than any heretofore used.

"The human skin is sallow and the cameras pick it up so it is necessary to add color to change this effect. For each colored picture a 'batch of soup' is made up for the tests and if they are satisfactory then they use this for the whole picture. The colored pictures are a long way from perfection even yet. The same make-up cannot be used for interior and exterior scenes. Exterior make-up fades out in the interior and interior make-up is too bright for outside, hence realism would be lost. When powder is used it absorbs the light, but when it is not used it reflects.

"Colored pictures will probably be a great success in the future because people like to see things as realistic as possible."

Humanizing and Socializing Education Through Schools

MARIA¹N EVANS*

Current and dramatic screen classics such as, "The Plow That Broke the Plains," and "The Iron Duke," which are now appearing on the horizon of the educational field for the first time promise the dawn of a new day for motion picture appreciation study and throw light upon a new way of approach to all learning experiences in the secondary schools.

There is little doubt that if the sweeping, powerful, dynamic film, "The Plow That Broke the Plains" with its timely theme of soil erosion could be shown to students and teachers in every high school in the land, it would plow across the old time-worn ruts of entrenched history instruction and cut new furrows in a curriculum field in which the seeds of vital, growing, useful problems of present-day life could be planted and developed. The modernistic and artistic camera treatment, the unique musical synchronization and the dramatic flow of the story of this film produced by the Federal Resettlement Division will challenge the intellect of high school and adult students as well as stimulate a constructive emotional appeal for its purposeful message of conservation.

The news that this first government produced, social-economic, dramatically constructed motion picture is to be followed by a series of other themes such as, "The Tennessee Valley Project," is being enthusiastically received by social science teachers. Such films will fill a distinct need in progressive high schools which are accepting the challenge of Glenn Frank that, "The education that does not make a man an efficient producer of wealth, a lover of justice in its distribution, and a practitioner of wisdom in its consumption is ill-adapted to the needs of American democracy."

Other news flashes of progress in making more up-to-date films available to schools include the welcome announcement that recent British-Gaumont Productions on 16mm sound-film are to be released to the non-theatrical field and that Universal Productions are offering a parallel release of subjects such as, "Great Expectations." Besides these and other American production companies which are making recent films available many foreign made pictures are now being sold and rented to educational institu-

tions. As an example of this type of film which will offer students a deeper understanding of, and appreciation for the cultures of other nations, we might cite the beautiful oriental screen drama, "Song of China." This picture which was acted, edited and produced entirely by Chinese people was built around the central theme of ancestral worship and parental authority which is the law of the orient. The titles which were translated from Chinese idioms preserved the oriental mood and poetic appeal of the story while the weird, sad, Chinese music was so perfectly synchronized that it leaves the audience with the feeling that the cinematic story has been sung rather than told. A study of this picture as compared with the American produced "Good Earth" should prove of interest in contrasting and paralleling the oriental and occidental expression and interpretation of life in China today.

Schools will profit educationally by keeping in touch with foreign film developments as many countries such as Mexico, Czechoslovakia, Russia, Greece, and the Latin American countries have announced extensive film production plans which will embrace unique and authentic educational subjects during the coming year. The significance of the introduction of these current American and foreign films into the high schools is two-fold. First, it will afford an opportunity for instructors to teach photoplay appreciation by means of photoplays themselves by bringing the films into the classrooms or auditoriums to correlate already existing curriculum courses. Secondly, these films will offer an opportunity to further integrate high school life by utilizing the most integrated medium of communication which we have today, namely, the sound motion picture film—in which may be found the elements of art, drama, music, speech, history, literature, representing practically all subjects of the curriculum.

Coupled with this ever increasing number of film subjects is the fact that the latest models of 16mm sound film apparatus with powerful light globes may now project pictures with theatre quality in school auditoriums and that amplifiers may be adapted so as to be used also for public address and radio hook-up. This economical and practical equipment should now bring into much wider use such mod-

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ern educational instruments as the radio and the sound film.

Radio and film programs for auditorium group showings could be selected according to current interests and to cover a wide range of subjects based upon the great common needs of all students for social, health, vocational, and aesthetic experience—regardless of the elective courses or extra-curricula activities which they have chosen. Such dramatic auditorium programs would not in any way interfere with the present use of short classroom teaching films which are designed to illustrate a specific lesson unit.

Behind the Screen

Three pictures in two years is the new goal of Charlie Chaplin, and that will be record-breaking for the comedian, as he has only made one feature every three or four years for the past decade. He divulged his plan for greater activity the past week, following his return from a trip to the Orient.

* * *

The walls of Acre, built by Cecil B. DeMille for "The Crusades," and one of the impressive sights on the Paramount lot, are coming down to make room for a replica of the city of St. Louis as it was right after the Civil War. The set will be used in another DeMille picture, "The Plainsman," in which Gary Cooper plays Wild Bill Hickock.

* * *

Not even the elaborate and expensive sound-deadening equipment of the motion picture studios can compare with that offered by nature, it was found while the Samuel Goldwyn Company was on location in Northern Idaho filming Edna Ferber's "Come and Get It." Here the sound technicians, operating in a fourteen foot depth of snow, discovered that the white blanket caused their instruments to pick up perfect tonal qualities, without any reverberation whatever.

* * *

A year was taken for making the sets of "Romeo and Juliet." There was never a period in history so gorgeous and vital as the Renaissance. Life bubbled over in it and blood ran hot and swift. These squares and streets teem with the life of their times—and then the sudden privacy of the garden. Only the screen could do it on the magni-

ficent scale that matches the time—not twenty or thirty, but a thousand Veronese.

If, however, the screening of "Romeo and Juliet" meant only this painstaking translation of the outer splendor of the time, we would be left untouched. All this background is merely the setting. The drama—the loveliness and charm of the young lovers, the hate and passion and the twists of fate that are embodied in the acting—is the main thing. You are invited to the ancient city, for an hour or two to live its life and feel its pulse through some very rare acting by very rare actors.

* * *

The naivete of Green Pastures is charmingly beautiful and for those who come to scoff, it is quite likely that they will remain to pray. It is the dramatization of the Southern negro's all-encompassing religious faith. It is natural, then, that Heaven should be broad, pleasant, tree-shaded meadowland where a fish-fry is held every day.

* * *

Armed with camera and notebooks, the first motion picture "research expedition" in filmland's history hopped off by plane for Hannibal, Missouri, the haunts of Tom Sawyer and Huckleberry Finn, are to be photographed in preparation for the picture planned by David O. Selznick, "The Adventures of Tom Sawyer."

One of the main objects of the research expedition is to find and describe articles of historic value, relative to Twain's book. Statues of Tom and Huck, the only statues of literary characters ever erected, stand in Hannibal.

Experimenting With Motion Picture Appreciation

By FLORENCE SPRENGER

Manuel Arts High School, Los Angeles

Education must keep up with the times. It was enough to stress the reading of literature when that was the only means of obtaining vicarious experience of other lands and times, but modern life has brought us so many additional fields of art that we dare not ignore them if we would make our education adequate.

Outstanding among the new arts that clamor for our attention is the motion picture. The possibilities for the teacher in this field are enormous, but equally significant are the educational responsibilities. Understandings need to be made possible, tastes should be formed, and constructive interests should be encouraged. Yet we must avoid any suggestion of formal didactic moralizing here as in all efforts at developing appreciation. It must be a sincere, informal effort together to understand the art.

With the consideration of all this as a basis, we have sought this last year to make a beginning toward educating modern youth in the world of the cinema. Two definite problems faced us: "How can we enlarge the enjoyment of the best that movies have to offer?" and "How can the picture field be drawn upon to enrich our curriculum?"

The first problem led us to form a movie appreciation club for upper grade students. The membership was limited during the first semester, and its charter members were all ignorant of technics but eager to learn how others judged pictures. The first few meetings of the club were devoted to an investigation of rating lists. We studied the lists of starred pictures, the PTA and Parent Magazine estimates, and familiarized ourselves with what authorities thought about films. Then we studied certain rating charts to see what elements of any picture experts considered in appraising it.

Then came the best fun of all. We chose a picture which had been rated as worthwhile. One Saturday afternoon we attended it in a body, then adjourned to the sponsor's home for refreshments and a friendly discussion. We used a rating chart and took that picture to pieces, bit by bit, but because we were chatting informally in a home, we expressed our sincere opinions and began to gain honest convictions from one another's viewpoints. Later these trips to the films were taken after school and we compared

ideas over the table at a waffle supper. These waffle suppers became quite an institution, and certainly robbed the discussions of any hint of schoolroom atmosphere.

Another interesting part of the club program was the custom of asking speakers from the Department of Cinematography at the University to tell the club members something of their experiences in the field. One young man explained the problem of "shots," illustrating his talk with film taken by students at the University. At another meeting a graduate student making a special study of the subject told the young people of the director's responsibility toward a picture. Again, there was a talk upon the motion picture's particular contribution to art through the use of suggestion instead of words, this talk illustrated by a delightful amateur film, "Lullaby," that had been given an Allied Arts prize award. A trip to one of the studios was the high light in the club's experience and gave fresh insight into the art involved in picture making.

From the many group discussions and other informal conversations, there is no doubt that a new respect for worthwhile pictures and an increasing impatience with shoddy or undesirable films were the results of this natural, real life quest together in the cinema field. The secret lay in the fact that we were all exploring together; no one posed as an authority on what to like or dislike.

But passive appreciation is not the only fruit of motion picture study. An A-10 class, last semester, was engaged in a unit of reading that had carried them into far places. Some were reading stories and travel books on Hawaii, others on China, still others on France. In all, about ten countries were being explored in books. The usual summarization of talks or even dramatizations held no appeal, but when a movie was suggested, the class eagerly accepted the idea.

At first a very melodramatic theme was decided upon that would involve trailing a criminal through many countries. Several problems presented themselves in organizing the scenario, and the questions that were raised led the class to ask if they might not work out a unit on Movie Appreciation as preparation for making their film.

Committees of investigation set to work. One group studied the way in

which pictures were appraised and evaluated. They asked every one in the class to find the rating of pictures showing in Los Angeles for the current month. From the contributions brought in they made a large wall chart, showing the different opinions on each picture. Conclusions were then drawn in class discussion as to whether pictures depending upon artistry or excitement for their main appeal seemed to arouse the more favorable comment. The results of this class investigation were written up by the committee and published in the school paper, and the rating chart was exhibited at the meeting of one of the large school clubs and then posted for all to examine. Many times as the semester advanced the teacher would overhear individuals discussing pictures they had seen or hoped to see, and the query, "How is it rated?" was always asked. They seemed to have been made conscious of a new viewpoint and to give it serious consideration.

Then the problem of telling one another about pictures without spoiling the story or boring the listener was discussed. A committee on reviews analyzed good magazine write-ups and suggested a simple outline for the class members to follow in summing up pictures. Other research committees spent hours in the library reading material to bring to class about famous actors, studio technic of all kinds, the value of short subjects, and the history of pictures. The silent film, of the "Covered Wagon" was presented to the school by the class and served as an interesting subject for discussion in comparing the old and new motion picture art.

When suggestion as an element in good pictures was presented, the film "Lullaby" was shown to this group. As a result the whole basic plan for their own movie was changed. A simpler plot with no captions but with the suggestion of joy in one's possessions was evolved.

A young bridal couple, dashing through a shower of rice, leave for a honeymoon in the mountains. There, amid a beautiful setting of trees and flowers, they settle down with their book to read. The first page opens with the words:

"On wings of thought
We fly away,
To visit far
This summer day."

Then comes a picture of Hawaii, where the book disappears and a scene from the islands takes its place. Nine

times the leaves are turned to present a picture and title, which is followed by some action from that country. Then comes the last page and they read:

"And yet at last
You hear us say,
The world is ours;
Why should we stray!"

And the young folks, with their treasure of happiness, climb the rocks and look out from their mountain top to the world spread before them until the light fades into the sunset.

Satisfied at last with our story, we started "shooting," and what fun it was to find settings that caught the spirit of each country. One had to read thoughtfully to catch the idea of some simple activity that would suggest a nation to the audience, and to discover enough about the geography of the land that an appropriate setting might be selected. We learned much about the possibilities of our community. We found China at Huntington Library, Palestine at the well in Hollywood Bowl, Italy at Exposition Park, Hawaii at Santa Monica, Spain on Olvera Street, and several localities on our own school campus. The business of finding costumes and settings brought out much latent originality, to say nothing of the aid from some of the shy oriental students. Evolving bits of dances for certain episodes revealed some nice creative talent. Staging our ideas in the right light and being definite in our plans offered excellent real life training to the different committees.

We could hardly wait for our rolls of film to be developed that we might see our dream come alive. And oh the thrill when our last roll with the mountain and sunset scenes in color came back from the developer! Motion Pictures will always mean to that little group something more than gangster thrills, for they helped to make a film that depended upon suggestion and charm, not action, for its interest, and they loved it because it was theirs.

And in closing, to be perfectly practical, may I suggest that the cost of our three hundred feet of film was much less than the rental of a half dozen costumes for a class play, and the photographer had never taken a foot of film before. We all experimented together. Hence you see that we can bring our education up-to-date and allow the motion picture to pay its heavy dividends in joy and increased appreciation for very little outlay of training or money, if we are only awake to its possibilities.

LIBRARIES AND MOTION PICTURE APPRECIATION

It seems that even the library and the motion picture have become the staunchest of allies. For example, witness the plan of the Cleveland Public Library, one of the first of its kind to deal with "Books to Be Seen on the Screen."

It does, of course, limit itself to worthy pictures which have been made from worthy books. The books cover a wide range of good literature; many of them are the old loved favorites of each succeeding generation. In matter they are varied, going from plays, such as, *Petrified Forest*, to Kipling's *Kim*, Dickens' *Oliver Twist*, and *Tale of Two Cities*, Parker Morell's biography portraying the life of *Diamond Jim Brady*, *The Last of the Mohicans* and *Romona* which combine Indians and adventure, *Ivanhoe*, *The Last Days of Pompeii*, *Peter Ibbetsen*, *Sutter's Gold*, *Jalna*, *Mutiny on the Bounty*.

The screen versions of Shakespeare have brought people to the library to borrow Shakespeare books because they want to read him and not merely because they are obliged to do so because of required school reading—what more could any library ask?

The Cleveland Library was also the originator of the book mark which is now used generally all over the country by civic organizations, individuals, and religious groups.

The Head Librarian says: "Briefly, our vision actualized itself back in 1924, beginning with a quiet conversation between our publicity representative and the publicity agent for Loew's Cleveland theaters. It was their decision that the best tie-up between library and theater would be a book-mark listing books which would carry the reader further in the time or territory covered by the picture. . . . That marked the beginning of a new kind of co-operation for us. We saw in it a new opportunity to reach new readers. It enabled us to answer readily questions regarding what books the films were made from and who the stars were in these pictures. We felt that this new interest in books and people would lead us to new avenues."

Their method of co-operation includes careful previewing of the pictures to be shown, especially those likely to have book connections, displays throughout the library and its branches of stills from accepted films, together with colorful jackets of related books, and especially the bookmarks bearing brief lists of fiction, history, biography, of

interest in connection with some notable current film.

FUNDAMENTALS OF MOTION PICTURE PRODUCTION

Valuable source material and a text book which gives a solid, scientific basis for the study of *Fundamentals of Motion Picture Production* and the *Appreciation of Motion Pictures*, is published in the form of a mimeographed syllabus by Dr. Boris V. Morkovin, chairman of the Department of Cinematography, entitled "Fundamentals of Motion Picture Production."

This syllabus is used by students of the course given by Dr. Morkovin, of the Department of Cinematography of the University of Southern California, a required course for the degree of B. A. and M. A. in Cinematography. The syllabus and the course "Fundamentals of Motion Picture Production" aims to give the student an insight into the nature and working of cinema as a new medium of dramatic expression by presenting the survey of principles on which the production is built. The ultimate purpose of this survey is to give the student an understanding of the production as a whole, and a guidepost for elementary techniques in experimental work with the production of pictures. It is illustrated by thirty-three sketches and diagrams.

The contents of the syllabus are divided into two parts; one of which is the photography in the field of motion pictures; the other is the effect, process, and techniques used to create the filmic illusion. In the first part photography is defined; there is a brief history of photography and its development, absolute essentials of a motion picture camera, the function of light, an introduction to motion picture film with key words and suggested readings, and color in motion pictures. The second part includes such specific studies as the technical-cinematic devices used in obtaining the filmic illusion, make-up in the cinema and the evolution of make-up in cinema history, actors and acting, costumes and designing, directors and directing, properties and sets in the cinema, sound and writing for the cinema, as well as the personnel and production and a general bibliography.

A limited number of copies is available to members of the Cinema Appreciation League for \$1.75, at the University Book Store at the University of Southern California, Los Angeles.

Television and Motion Pictures

STANLEY L. COMBS

Hollywood, the center of the nation's cinematic industry, is not to be caught napping again. The transition to sound after the silent film had been doomed was one of chaos and confusion; now instead of disbelief, the motion picture people have, in the case of television, excessive credulity. Both the picture people and the public are firmly convinced of the inevitability of television.

There has been a new transmitting station installed in the tower of the Empire State building for experimental service to 150 selected observers. This television service is to begin this fall, so although billions will be necessary for investment, and the fact that even upon a quantity production basis the receivers will cost \$300.00, the day cannot be far off when we shall see in our homes plays produced by great actors, football games, baseball games, horse races.

The radio-television machine is very similar in appearance to the radio set, but it is a much more complicated 'power house.' There is, however, only one control for the actual tuning; the sound-sight travels on the same ultra-short wave, generally about six meters in length. Once the sound is properly tuned, the picture also bobs into sight. There are, of course, various knobs to turn for the clarification of the picture; by turning the control 'high' the screen is flooded with brilliancy; when turned the other way, the picture darkens and instead of sunlight, there is dusk, twilight, or moonlight. The picture is only 6 by 8 inches, and although the engineers can 'blow' it up, clarity is preferred to size. The distracting flicker on the television screen

has been practically eliminated and as the pictures are clear, there can be no doubt of their entertainment value.

The television camera is a magic device, which will eventually be poking its eye into everything just as the microphone eavesdrops on the world. The camera's 'eye,' or iconoscope, an invention of Dr. V. K. Zworykin, is comparatively simple, comprising a 10-inch glass 'eyeball' in which is a magic 'retina.' This 'retina' is covered on one side with millions of globules of a light-sensitive silver substance; the back is lined with platinum. Whatever the 'retina' sees, as light falls upon it, is electrified and broadcast just as the 'mike' handles a whisper or a symphony. The 'eyeball' of the receiver is the kinescope — what the iconoscope sees the kinescope reproduces. The iconoscope might be called the microphone of sight and the kinescope the loud-speaker.

The study made by the scientific committee of the Research Council of the Academy of Motion Picture Arts and Sciences, under the chairmanship of Carl Dreher, concludes its report: "There appears to be no danger that television will burst unexpectedly on an unprepared motion picture industry." The committee has been studying the progress of television and possesses a general bibliography of all available literature and it is being kept up to date.

Perhaps the motion picture industry will simply evolve into a television organization which will concern itself with the transmission of images. Doubtless they are preparing to enter the field, whether alone or affiliated with radio companies, we cannot tell.

*A Unit of Study of Motion Picture Appreciation for High School**

The purpose of this study, a unit of work for Sophomore English, as prepared by the teachers of Whittier Union High School, Whittier, California, is to aid the student in obtaining a greater knowledge and understanding of what is contained in the motion pictures, that he may develop a standard of his own for judging what he sees on the screen. The study is an attempt to raise the pupil's standards and to develop in him a critical atti-

tude, and not to encourage his attendance at the movies.

After the preliminary questionnaires have been completed by the students, followed by a discussion of the purposes of studying motion picture appreciation, the students will be divided into committees. Each of these groups will study a certain phase of the motion picture production which appeals to them. They will give oral reports, keep notebooks, and lists of each motion picture seen during the previous months, giving their impressions and reactions.

*From the office of C. C. Trillingham, Assistant Supt. of Schools, Los Angeles County.

Film Production in Schools

By ALLEN K. DALLAS

Fellow in Cinematography, University of Southern California

Film making technique in schools! Immediately one thinks of the production of sixteen millimeter pictures, for the sixteen millimeter camera is the most suitable for college use. The majority of students who come to university classes know little or nothing of how to use the motion picture camera, and yet wish to produce a picture of professional quality. The instructor who takes advantage of such enthusiasm can easily satisfy the wishes of the students and the aims of such experience of making films plus obtaining an understanding of the theory of camera, light, cutting, editing, etc.

At the first meeting of the student group, determine the main interests of each of the students. This can easily be done by having them fill out previously prepared cards which indicate the person's amateur experience with camera, cutting, editing, props, etc. or with amateur stage, photography, and so on. A second step is then to divide the class into shooting teams: three teams of five or six persons in each serves the purpose well. If the class is large, more groups may be established. It has been found best to keep the size of the teams small, for this permits more freedom in shooting, and a better spirit of cooperation between the members of the class. The next important point is for the students to elect a group leader—a person who knows camera—who notifies his team of shooting dates, time, place, etc. This establishes each group as a separate production unit working under the main supervisor. If by chance there is a student capable of undertaking this giant task of supervision in unifying all the activities of the various groups, it is well to have him do so. If not, the instructor should remain in charge. In any event, the instructor is the final authority.

In order that success is assured, the main purpose of the shooting should be clearly and carefully stated to the entire group. The desire to "make a picture" must NOT overcome teaching the students how to use the camera. The most practical way has been found to establish a specific **main topic** for shooting; for example, the topic of **Transportation**. This permits a unifying thread to be maintained in the minds of the entire group, and yet can easily be broken down into smaller more suitable units for actual cine-

photography. Group A might shoot automobiles, Group B will take boats, Group C will photograph airplanes, Group D will consider some other means of transportation. Each of these groups shoot an element of the main topic "Transportation." In reality each team produces a small picture of some 75 or 100 feet in length. This in finality is combined into a large central reel. Once each section has its topic for shooting, every member of this division should bring to the next meeting ideas pertaining to their topic for shooting. At this meeting the ideas may be discussed, and since the group is small, working script can be devised. This procedure should be done for each group. The next step is the actual photography of every team's working script. It will probably be found advisable for the instructor to take a full period to discuss the motion picture camera, its operation, mechanics, technique, and other like problems. This will provide the necessary "shooting knowledge" for the teams. After the picture of each group has been shot, the film should be turned over to the editor—a student—who, under the supervision of an editing group, edits the picture to as near perfection as possible. In finality, the four or five films of the teams will be ready for combination into one main reel.

From the entire class-group should be chosen some person who has had experience editing his own films and preferably who owns his amateur motion picture camera. An editing staff of selected students, one from each shooting team, will make a convenient organization suitable for working together to produce best editing results. At the same time the editing organization is working, a titling section should be discussing and making the titles for the picture. They will produce the main titles, the sub-titles, credit titles, and so on. The final combination of the films with the titles should then receive a final editing. This will produce a pleasingly well-done picture. Such procedure has the added advantage of having had **EVERY** student participated in the production of the picture.

Careful planning of the organization will save much time and energy. If the film for shooting is not already purchased, a student treasurer for the class may be elected.

Motion Picture Appreciation in the Elementary School

BERNARD J. LONSDALE*

Motion pictures are a prominent and, it would seem, a permanent feature of the American "scene." Children and young people of school age attend the theater in large and perhaps increasing numbers, and there are valid reasons to believe, are influenced in attitudes, in points of view, in tastes, and probably in conduct and character. This being true, school authorities must widen the scope of their programs and utilize, in all feasible ways, this new and potentially promising agency for education.

The motion picture in its present stage is recognized as one of the most powerful influences now known in molding public opinion and thought. As its use increases and its field of operation develops, its power to influence the public will increase accordingly. This tremendous industry, wielding great influence throughout the world, has, undoubtedly come to stay. It will be interesting to see what part the public school is to play in directing the influences of this powerful factor on our national and international life.

Too frequently the motion picture is regarded primarily as an agency for amusement, a mere distraction from cares, a means of vicariously sharing adventure and excitement. A long time was required to reveal the educational possibilities of this magnificent mechanical instrument.

About two thirds of the motion pictures of the world are made in the United States. The World War in 1914 halted the European production and gave America opportunity to gain control of the film world just as the feature drama was introduced. This was the period of greatest development and American producers made the most of their opportunities.

What a power for education of young and old alike is present in the motion picture! The philosophy of the modern school recognizes that education goes on wherever a learning situation exists, in the streets, on the playground, in the art gallery, in the theater, as well as within the four walls of the class room. The out of school influences on children should be the concern of teachers as well as parents. The schools are too often aloof to these educational activities in which children engage. Many

teachers rarely attend the movies. They gather their knowledge concerning the film industry from hearsay. If the influence of the motion picture is to be one for the betterment of society, intelligent men and women must be informed about it. They must be ready to combat everything that is false and pretentious in it and be alert to the possibilities for good inherent in the commercial motion picture.

In elementary schools it is hardly advisable to burden children with technical details which will handicap them in their enjoyment of motion pictures. We must remember that their chief interest in motion pictures is entertainment. However, we can help them to appreciate what is good in the picture and leave what is tawdry and valueless. The wholesome aspects of the pictures may be emphasized through discussions in the Social Studies and conversations in the English classes. The children delight in sharing their experiences and the pictures give them a basis for a common background.

It is suggested that the following points be emphasized in the discussion and conversation periods:

1. Story.
2. Acting.
3. Directing.
4. Art.
5. Technics.

Story:

Just as we evaluate the books which the children read in literature to lead them to discriminating tastes in reading, we can evaluate pictures with the same objective in mind. The criteria we use for evaluating a good book may be used in evaluating the story of a picture. This criteria which I am giving has been set up by my own classes as their criteria for a good book:

1. Does it have an interesting plot?
2. Is it about an interesting subject?
3. Does it have strong, quick action?
4. Are the descriptions interesting?
5. Does it have good clean humor?
6. Is the subject treated cleverly?
7. Does the book give you information about different people, different places, and different times in the history of the world?
8. Does the book give you information on nature, science, or some occupation in which men engage?
9. Does the book inspire you to broaden or improve yourself in some way?

*Teacher of English, Richard Garvey School, Los Angeles County.

10. Has your imagination been stirred by the characters enough to want to make them your friends?

Acting:

Children of the elementary level are not ready for the technics of acting. They have strong likes and dislikes as regards certain actors but their reasons are undefinable. They are especially impressed by mannerisms of certain actors which through repetition create a familiarity. At least an effort can be made to make children conscious of what the standards of good acting are. Edgar Dale gives the following standards for good acting:

1. The actors and actresses should give the audience the feeling that they are real persons; they should seem natural.
2. The acting should give evidence that the part is well understood and is intelligently developed by the character.
3. A characterization should be carried out consistently throughout a picture.
4. A good story should be given a strong supporting cast, in addition to the one or two outstanding stars.
5. There should be no attempt to substitute good looking heroes and heroines for actors of proved ability.
6. The make-up of a character should be such as to make him appear to be a real person.
7. Good acting gives evidence of skillful timing.
8. The effectiveness of the acting depends in large measure on the degree to which the settings, the plot, the photography, and other elements aid in creating the illusion of reality.

Directing:

This is another subject which is too highly technical to be emphasized to any great extent. If the story is told to their understanding the direction is satisfactory. Some of the few simpler technics in direction may be em-

phasized such as methods of starting the story, ways of introducing the characters, and means of showing lapses of time.

Art:

Hardly more than the awakening of a consciousness in the art aspects of a motion picture can be hoped to be achieved on the elementary level. If the children have a rich art background, it will be easier to proceed. This may be done by emphasizing the following points:

1. Composition, balance of sets, and location.
2. Music.
3. Costumes.

Technics:

The children will enjoy some of the terminology which is applicable to the technics of a picture. However, it would stilt their appreciation and enjoyment if you should become too technical. It is interesting to learn what technical terminology they have already acquired. Some of the common technics with which they are familiar are Fade In — Fade Out — Dissolve — Superimpose — Pan — Track — Insert.

Few teachers will deny the importance of the interest of their pupils in motion pictures. It is for teachers to find a place for the development of appreciation of the motion picture in the curriculum. Music takes a new meaning for us when we learn a new bit of harmony, melody, theme. Pictures become entirely different before our eyes when we are told just a little bit about color, line, and perspective. So does a new love for music consume us when we learn to play our first piece, or sing our first song. Art becomes a new and fascinating thing when we have painted our first picture. We teach children to sing, we teach them to draw very early in the grades, but, nowhere in our curriculum, ordinarily, do we ever give them an opportunity for participation in the art form which is the combination of all the others, the CINEMA.

Chicago University and Talkies

The importance of motion pictures as a teaching tool has been recognized by the University of Chicago, not only by incorporating sound pictures into the new education plan of the University, but also by the actual production of scientific motion picture for world distribution. President Robert Maynard Hutchins maintains "We are not trying to jazz up education. We have conceived the value of this sort of teaching, and we plan to ex-

periment with the talking motion picture. It will not be a substitute for other work; rather it will be an important addition to the educational scheme."

Dr. Harvey B. Lemon, professor of physics, believes that the experiments in motion pictures could be produced with better clarity than in the classroom experiments, such as "the dance of the molecules" which must now be demonstrated to each student through an ultra-microscope.

Pope Pius XI on New Trend

In a very recent letter by His Holiness Pope Pius XI concerning Motion Pictures, he praises the splendid work that has been done by The Legion of Decency toward purifying screen productions.

His Eminence is highly gratified by the strides that have been taken by the Legion "As a holy crusade against the abuses of motion pictures." In the opinion of Pope Pius XI the cinema is one of the most valuable auxiliaries in the field of higher instruction and education and should maintain this enviable plane rather than degenerating into a detrimental human force. He

is also strong in his conviction that this movement, contrary to certain beliefs of members of the motion picture industry, has raised the cinema standard to a far more artistic level. And furthermore the United States is chief beneficiary to these complimentary statements of approval. A summation of the achievements in his own words are to the effect that; "The Motion Picture has shown improvement from the moral standpoint; crime and vice are portrayed less frequently; sin no longer is so openly approved or acclaimed; false ideals of life no longer are presented in so flagrant a manner to the impressionable minds of youth.

Cine-Drama Technique

JULIA B. KNOWLTON

Extension Division San Diego State College.

Featured during the convention of the Cinema Appreciation League at U. S. C. will be the presentation of "The Five Marys," an unfilmed film written and directed by Miss Viola Vivian, who has an international reputation as an actress, playwright, and dramatic reader.

Cine-Drama as a new technique of dramatic presentation has grown from the class assignments in Dr. Boris V. Morkovin's classes in Cinematography. Because of the actual expense connected with actual shooting of pictures, the cine-drama was devised as an "unfilmed film," a kind of cinematic rehearsal without shooting. In his classes of Scenario Writing and Modern Continental Drama the cinematic method was used as an exercise in writing scenarios for the purpose of testing the cinematic qualities of the scenario. It was produced by students on the little stage in the so-called "Cellar Theater" of the University of Southern California.

The first public recognition was given to this cine-dramatic form when Miss Frances Fintel, student of Cinematography, received the first prize of the Allied Arts Contest in 1934 for her adaptation and direction of "The Barretts of Wimpole Street." The jury having been selected from leading motion picture artists, writers, and directors. This year the best adaptation was made by Jack Warner, Jr., son of the head of Warner Brothers Studio.

The "unfilmed film" is the stage presentation of a play using cinematic technique. Instead of the long acts with much dialogue and often little

movement characteristic of the stage production, the cinematic presentation is broken up into short scenes. It is not the intent to show the whole story in detail, we glimpse a high point in the lives of the characters; the movement is swift, climatic . . . another scene flashes before us, another setting, another time, and we, the audience, fill in the gap with our own imagination.

The technique tends toward the impressionistic. A subjective mood is built up through lights, music, setting; indirect suggestion and symbolism play a part in arousing audience participation. There must be movement, something happening, in each short scene. In five to seven minutes the actors must arouse the sympathy of the audience, appeal to them mentally, grip them emotionally and physically by empathy. There is no time to build slowly and carefully to a climax, no time to develop character through conversation, or plot through the introduction of anti-facts as the act slowly progresses. We are precipitated into a dramatic situation and the blending of the efforts of actors, the lights, musical effects, and the setting give us briefly the essence of the drama.

The teacher of drama or cinematography will find this technique of great value as experience for high school or college students. It was even tried out with eighth grade children in one San Diego school, and though they did not produce the play publicly they had practice in planning it to the final details. The experience in writing the scenario was considered to have been worth all the time spent, even though

not produced. In adopting a story or play for an "unfilmed film" it is, of course, necessary to choose scenes with strong dramatic moments and situations. There must be possibilities for pantomime, pictorial and scenic effects, sound atmosphere, and musical accompaniment planned to fill in gaps between scenes and heighten the dramatic effect. The story chosen for the eighth grade mentioned above was 'The Man Without a Country'; the scenes were decided upon and adapted by the children.

There would be more opportunity for valuable experience in the high school and college levels. The practice not only in breaking up a script into scenes, but the development of the supporting atmosphere by extraneous technical devices would lead the student into many fields of research. There are no curtains used in this type of performance; there is no intermission; light is used cinematically to fade in and fade out the scenes on a darkened stage. Interludes with the characters spotlighted may be used to help tie the scenes together, and to fill gaps while sets are rearranged on the darkened stage. The use of light plays a very important part in the successful

staging of the unfilmed film and by changing the angles and intensities can alter the character of the simple suggestive setting used.

The problem of sound and music synchronization would be another field for student participation. Exits and entrances, all action must be timed to harmonize with the musical background. The selection of suitable music to fit in with the action, the development of sound effects, and efficient technique in changing records and fading from one to another would constitute part of the sound directors problem.

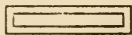
Costume, make - up and properties are, of course, necessary as in any stage production, and would provide work for students not interested in the other angles of production.

The goal of the production should be team-work demanding close co-operation between writer, director, art director, sound and light directors, and all their assistants. The actors should not be given individual emphasis, but should blend into the whole if cinematic art is to be different from the stage. Neither can lines be paramount when climatic action is the essence of the technique.

Photographic History Service

The Photographic History Service, 5537 Hollywood Boulevard, Hollywood, California, has issued photographic lantern slide units for visual aid in classes of history, social science, English, dramatics, art, home economics, and foreign languages of elementary and secondary schools and libraries. Photographs were made during the

filming of notable historical motion pictures. Because of the Historical accuracy and the excellence of photography, lighting, and composition, these photographs are true to the period recreated, interesting, and beautiful. Through their use as visual aids, attention is immediately challenged and interest readily awakened.



The United States Office of Education in cooperation with the American Council of Education has been making a nationwide survey to determine the nature and use of audio-visual aids in the primary and secondary schools. This office has ready for printing at the present time a National Directory and Inventory of Visual Education, by George F. Zook. This volume will be compiled alphabetically by states and will give the name of the school system, the director, and the actual equipment represented.

From Akron, Ohio, a city with a

population of 250,000 persons and encompassing and supporting fifty grade schools and ten high schools, we have the amazing report of progress that has been brought about during the past year through the efforts of Mr. Orval E. Sellers. Director Sellers was appointed a year ago as head of the Visual Department in the public schools and finding the field completely barren set about to develop an entire system in a very short time. The demands, so hard to create, have grown so fast that the department can scarcely fill them and the future of the movement seems assured.

Educational and Documentary Cinematography

DR. ROBERT KISSACK*

VISUAL EDUCATION

Members of the Cinema Appreciation League who are especially interested in Visual Education were unusually fortunate in having Dr. Robert Kissack from the University of Minnesota as their guest at a banquet held at the Student Union, University of Southern California, March 31.

At this meeting pertinent facts regarding the progress made in visual education departments in our country and abroad were discussed. An apparent need was felt of awakening among teachers an interest in visual education and the recognition of its use as a potent factor in modern education. Teachers expressed the feeling that their efforts toward a more effective visual education department was like working up a blind alley. The way out would be through the acquisition of modern equipment, projectors, a film laboratory, and a production department. The funds for these needs could be procured if the boards would become interested and divert the funds from some other project.

VISUAL EDUCATION ABROAD

In discussing the work done in visual education abroad many interesting and effective procedures were disclosed. The situation in Germany is an educational film distribution organization run by the government with a central office in Berlin and twenty-three substations throughout the country. There are 800 training schools and every teacher goes to a training center to learn what films are available and how to operate equipment. Each one of the 55,000 schools is taxed something like eight cents a month. From the proceeds of this tax the German government collects enough money to produce a number of films each year. Some of the big companies like UFA make these films for them on a professional scale, in collaboration with the teacher and specialists. When teachers from 55,000 schools say what they want, the German government knows exactly what to make. At the present time 20,000 schools are being equipped with projectors and 15,000 separate reels are being distributed throughout the schools.

In England the Gaumont-British is making a series of instructional films. These are recorded with lectures for

school purposes. Many eminent teachers and specialists have been working with Gaumont-British in producing these films. There is a commercial company also which makes films in collaboration with the teachers.

Comparable to this work which is being done abroad is the work which is being carried on in Pennsylvania. There is now a course in visual education in the state of Pennsylvania that is required of every teacher who is graduated from Teachers College. It looks now as if more and more universities and schools of education will not only offer courses in visual instruction, but will require that as part of the teacher's certificate.

VISUAL EDUCATION AT THE UNIVERSITY OF MINNESOTA

Perhaps the most progressive work in visual education in this country is being done at the University of Minnesota under Dr. Kissack. In describing this work Dr. Kissack said:

"Four years ago the department was established at the General College of the University of Minnesota and Dean McLean wanted to have as many illustrations and movies of every type of modern tool of education as possible. We have been experimenting for the past four years with visual education trying to learn what to do. In brief the general scope of the work has been:

Daily previewing.

Classroom showings.

Maintenance and servicing, storing films.

Editorial work—slicing—and equipment.

Newsreel Theater.

Showing foreign films.

Course on motion picture appreciation.

Visual education.

Program.

Production.

Major Problems:

We have discovered a lot of things through practice; but there are still a great many situations that puzzle us.

The unevenness of level — the fact that there has rarely been any good educational level started out with, was one of the biggest draw-backs. Of the many hundreds of films we previewed, very few were good for general college or university purposes.

We found most of the so-called educational films were not very good for education; they were either badly done

*Dr. Robert Kissack, Director of Visual Education, University of Minnesota.

technically, sound was not good, and silent ones were out of date not only in cutting, but in the whole presentation. Worst of all, we found these films were not designed for any particular audience. A film would start off for a course in an elementary school and in the middle of the film would jump to calculus.

Selection, Editing, Cataloging:

Teachers preview films, put down their comments, and find out what they would like to use in their departments, and try to arrange for the purchase of the film. However, if material would be used only sporadically now and then, it might be better to book it and rent it occasionally.

At these previews, such things as technical quality, actual projection print, quality, sound quality of the print, original recording, if duplicates were available, etc., were noted with the instructor's comment.

Library of Films:

We have been building up a library of films, putting down our comments and the teachers' comments. All these notes and comments are transferred to cards similar to questionnaires prepared by the American Film Institute.

The general extension division of the university has a large film library which they rent out. We keep those films in the vault and handle their shipping and care. If we could work out an exchange, a national exchange, it would be a fine thing. The American Film Institute is hoping to arrive at that solution, a national exchange of films among universities and schools.

Recently at Illinois, an interesting project has been started; the building up of a co-operative library, made up entirely of contributions from every school.

THE ADMINISTRATION OF VISUAL EDUCATION*

By Fannie W. Dunn and Etta Schneider. (Reviewed by Fred W. Orth)

Two instructors of Columbia University have collaborated in bringing together for the student of visual instruction a summary of all pertinent literature on the subject of the Administration of Visual Aids. By so doing they have saved research workers countless hours of work in threading through theses, pamphlets, monographs, magazine articles, books and mimeographed reports.

We have long felt that the vast body of information on the administration of visual education should be assembled and coordinated. This summary

In a few months H. W. Wilson Co. will publish a catalog of educational films that purports to be the most complete catalog of educational films ever made, more complete than the little "1001 Booklet." It will include comments on all films listed, for the use of teachers, and not designed to sell the film. For our own purposes we found it necessary to compile a practical catalog, using a Kardex system, with all the essential information on a master card, with a cross index system of cards.

Booking and Classroom Use

An instructor gives us the list of films he wants and the dates on which he desires to use them and we have a booking schedule in advance. In many courses we have now established the practice of arranging for film showings two or three times every week, the film fitting in with the discussion at a specific period in the course.

With the equipment we now have, we are able to take the equipment to any classroom. We must have portable equipment as well as established equipment. That means quite a few projectionists must be available. We use some of our electrical engineering students who want part time jobs. Some have had experience in theatrical projection and photography. We have been able to train the students who were good projectionists, and as a result, I have about thirty students to call on for projection of different types.

Dr. Kissack spoke of other activities in which they are engaged at the University of Minnesota along experimental lines. The problems discussed by Dr. Kissack and the suggestions which he made were a source of inspiration to all those interested in visual education.

represents the efforts of Miss Dunn and Miss Schneider in presenting the first of a series intended to meet this need. An excess of fifty publications dealing with the administration of visual aids were reviewed. This contribution of 215 pages includes valuable records of personal experience and significant generalizations as well as a great deal of important factual data. It is unconventional in treatment, very readable, and will provide good collateral reading for any course in the general field of Visual Education.

In compiling the material presented, readers interested in specific visual education problems were constantly

*Published by The American Council of Education, Washington, D. C.

held in mind. Being plain, practical, and helpful, the book is worthy of careful study on the part of every forward looking educator. It represents an excellent guide to the meaning and purposes of visual education and contains valuable sections on:

1. Administration within a school building.
2. Systems for filing and cataloguing.
3. Administration for a city.
4. Administration for a state.

Local Educational Films

By FRED W. ORTH*

Efforts of educators to have commercial motion picture producers adequately supply our schools and colleges with films for use in conjunction with our ever changing curriculum have been futile for many reasons. Our school film libraries are now being supplemented with original educational films for specific purposes, produced by teachers, supervisors, administrators, professors, and visual education departments.

Many of the locally produced motion pictures are of a technical nature, designed to interpret the newer educational procedures to students and teachers; others to interpret modern education to the public, while perhaps a minority are made for motion picture appreciation. A few are produced for the purpose of bringing to the students various activities concerning which the pupils could gather little or no information save for the magic of the motion picture.

When a serious need for a film is felt, it is produced if it is within the power of the educator or department to produce it. For reasons which will not be enumerated because of lack of space, the locally produced picture is better for educational purposes than the subject could be produced commercially.

Our educational organizations and individual educators have produced numerous pre-primary and primary films such as the following titles indicate:

1. A Visit to a Modern School Nursery, Dr. Elizabeth Woods.

*Fred W. Orth, Faculty, University of Southern California, Department of Cinematography, University of California, Los Angeles, Summer Session.

5. National Plans.

The form of this report deserves comment. The authors concluded that mere bibliographical information, even with short annotations, would not serve the purposes of visual educators adequately since there is usually no access to the articles themselves. They decided, therefore, to digest the articles briefly and report on their salient points. Digests in the numerous other areas of visual instruction are planned.

2. Dramatic Play in the Kindergarten, Marie H. Thornquist.

3. A Study of the Engine, Fred W. Orth.

4. Activity, Guidance, and Growth, Los Angeles City Teachers' Club.

5. A Study of Japan, Fred W. Orth.

For the upper grades, the films such as the following have been produced:

1. Cross-Section of Progressive School Activities, Corinne Seeds.

2. A Study of the Desert, Louise Corcoran.

3. Creative Rhythms, Corinne Seeds.

4. A Study of Egypt, Los Angeles Visual Education Department.

Several films produced for Junior and Senior High Schools are:

1. A Little Lesson in Courtesy, Ivalou Samis.

2. We Discover China, Dr. Helen M. Bailey.

3. A Student Film of David Copperfield, Louise K. Whitehead.

4. The Magic Carpet, Florence Sprenger.

5. Christmas in Many Lands, Florence Sprenger.

6. Chronicle, University College, Frances Christiansen.

7. On Your Mark, Bernard J. Lonsdale.

- Mischief, (animals and pets) Mr. Van de Sickler.

- Spunky, (animals and birds) Mr. Van de Sickler.

Numerous films of a general nature have been produced for a variety of purposes. Some of these are:

1. Queer Farms (In fourteen reels), Fred W. Orth.

2. Indian Rhythms (Full color) Fred W. Orth.

3. Profitable Use of Leisure Time, Fred W. Orth.

Teacher Training

Dr. John W. Studebaker, the United States Commissioner of Education, has sent out some letters of inquiry to teacher training institutions in order to ascertain the number of institutions that were offering or planning to offer some instruction in radio program or motion picture appreciation. The purpose of this study is to make available to these institutions and interested national agencies information about the present and contemplated teacher training activities in schools of higher learning.

The study discloses that a total of 309 institutions are offering or planning to offer some instruction in radio program and photoplay appreciation. Fight report that they are offering regular courses in photoplay appreciation, six indicate that they are giving both, and fifty-three are considering offering regular courses. The majority are of the opinion that instruction in these lines should be units in other courses rather than new courses. Some of the respondents point out that appreciation is a by-product or end-point of an intelligent understanding. President L. B. McMullen of Eastern Montana Normal School expresses himself on this point as follows:

"In general, appreciation can be taught only by participation. Let me illustrate what I mean in the field of Music.

"We have a lot of half-baked young women waving their arms about and exclaiming, 'Don't you love that' when beautiful music is played upon a phonograph. They call that teaching music appreciation. On the contrary, I think the way to teach music appreciation is to teach the child to play some musical instrument. I think the same thing is true in regard to radio and motion pictures."

The consensus of opinion of the majority of those replying is that prospective teachers as well as those in service should have some special instruction in radio program and motion picture appreciation if they are to teach pupils to develop discriminating

tastes in these fields. The following comments show the nature of these opinions:

"Personally, I am of the opinion that this problem is one of the most pressing in the field of education to-day."—E. M. Hosman, Director of Extension Division, the Municipal University of Omaha, Omaha, Nebraska.

* * *

"The value of films in influencing attitudes toward war and crime, has been rather clearly shown by Peterson and Thurstone of the University of Chicago. I feel sure that films could be produced to develop scientific attitudes or habits of scientific thinking."—Victor H. Noll, Professor of Education, Rhode Island State College, Kingston, Rhode Island.

* * *

"The techniques of the teaching of the uses of the radio and the photoplay as mediums of the various arts can be learned, along with the other important techniques that a secondary school teacher must acquire."—E. J. Gergely, Head of Department of Education, Mount Saint Joseph College, Chestnut Hill, Philadelphia, Pennsylvania.

* * *

"In view of the permanent impressions made by the radio and photoplay on young people, I believe that specific training for desirable outcomes should be one of the next steps in educational progress."—George C. Grant, Morgan College, Baltimore, Maryland.

* * *

Perhaps existing courses in education or in special methods are used more than any other to touch upon the various phases of critical analysis, interpretation, and appreciation of motion picture and radio programs. Next in importance are courses in visual education, which touch upon appreciation as one phase of the work. English courses occupy a third position in importance. Art appreciation, music appreciation, or play production are still other courses into which work along this line may be incorporated.

Pre-Convention Notes

Mr. Fred Orth, Miss Marian Evans, and Mr. Bernard J. Lonsdale led the discussions which were a feature of the Cinema Appreciation League's Pre-Convention which was opened by Dr. Boris V. Morkovin July 6. Contributors to the discussions were leaders in

the fields of visual education and the teaching of motion picture appreciation.

After a dinner in the Elizabeth von KleinSmid Hall, the pre-convention was officially opened by Dr. Rufus B. von KleinSmid, President of the University

of Southern California, who spoke upon the importance of the motion picture in the field of education.

"There is now one automobile," said Dr. von KleinSmid, "to every five people. These are merely of use to take people to shows and to bring them home again. New achievements in chemistry and electricity are only to make pictures more interesting. Bigger and better universities exist only to make people better able to understand motion pictures. These statements are probably more true than they first appear, and they should be true. More of us are visual-minded than oral-minded."

* * *

"The art of the motion picture is based upon well organized science or upon the combination of several sciences. To make a motion picture scientifically good, artistically true, and wholesomely enjoyable is real art.

I feel sure that we all need instruction in this field and such meetings as this one are very encouraging. When you come to the convention we hope that we shall march seven times around the walls of the city and hear its towers fall."

* * *

Dwight Cummins, from Twentieth Century Studios, spoke on the progress of the story in the motion picture development. By way of a few historical facts about motion pictures, he pointed out that probably the earliest idea for "shooting" a story came through Edward S. Porter, a railroad advertising man and a "camera fiend." This idea of his resulted in the GREAT TRAIN ROBBERY, followed by the BOLD BANK ROBBERY. This was our first "crime wave" in motion pictures.

According to Mr. Cummins, story development passes thru the era of "chases," wherein the villain and the hero clash, to pantomime and title-writers. Now the story must under-

go three steps: the original, the adaptation, and the dialogue. Today, the man who writes not only must create a story which is timely and make this story have human interest but he must create the dialogue as well.

* * *

Commodore J. Stuart Blackton, pioneer producer in the motion picture field, gave an interesting review of his career which paralleled the development of the motion picture industry. He told how his interest in motion pictures began with his interview with Thomas Edison in 1896. Two years later, Commodore Blackton and Albert Smith took pictures of Spanish-American war troops as they marched thru the streets of New York. This was the birth of the news reel.

During the transitional period to sound, action and technique were totally neglected for sound only. Commodore Blackton stressed the need for pictures that young people can see and remember without harm.

"With the coming of portable sound equipment," said Commodore Blackton, "we will see a new day in educational pictures—a day of visual education. A group of 5000 children were taught for three months by visual pictures; 3000 other children were taught by the traditional text-book method. At the end of the week the results of an examination showed that those children who had seen the pictures retained 95% of the material and the others only from 35 to 40%. One year later the first group remembered 75 to 80% and the second group less than 25%. If our children remember so well what they can see, it is important that they see good pictures."

Commodore Blackton further stated that something will have to be done in the field of educational movies, and that in the vocational field, THE HISTORY OF AVIATION heads the list of demands. Commodore Blackton is working on this picture at the present time.

National Convention

The Cinema Appreciation League is holding its Second Annual Convention on the campus of the University of Southern California from July 24 to 28, inclusive, under the directorship of Dr. Boris V. Morkovin, Chairman Cinematography Department, University of Southern California. University of California at Los Angeles is actively participating in the convention under the leadership of its summer school instructor, Mr. Fred W. Orth. This will

be one more step towards bringing about a better public appreciation of the motion picture which has become such a dominant factor in modern life.

The theme of the convention is not only the raising of the general standards of motion picture appreciation, but the teacher-training aspect is to receive more special emphasis. The convention is planned to train leaders who will go out into various parts of the country to meet the needs which

have arisen, due to the growing realization of thousands of teachers in the significance of the motion picture in the lives of children.

All beginners in this vast field of visual education and motion picture appreciation are to receive a variety of valuable material from the many competent and authoritative speakers who are to lead the discussions of the various panels, dealing with English, Social Studies, Visual Education, and Dramatics. The co-operation and interest of the creative artists is not to be outdone by the enthusiasm shown by the educators themselves.

By means of the studio contacts and due to the fact that Hollywood is the primary source of all information regarding the development of motion pictures, delegates to the convention are assured of securing instruction and information by "doing."

On Friday, July 24, the creative laboratory workshop will present the "un-filmed film," an adaptation, written and directed by Miss Viola Vivian. The detailed program of the convention is as follows:

Friday, July 24

- I. Registration, 1:30 - 2:00 Third Floor Law Bldg., U. S. C. In charge of Mrs. Glen A. Gerken, and Miss Nan Pearl Chaney.

English Round Table - 2:00 - 3:00 - Room 300 Law Bldg., U. S. C.
Chairman: Dr. John D. Cooke, Chairman, Department of English, University of Southern California.

Speakers: Dr. Mildred Struble, Chairman, Department of Comparative Literature, University of Southern California.

Mrs. Thomas G. Winter, Motion Picture Producers and Distributors of America, Inc.

Discussion: Dr. Garland Greever, English Department, University of Southern California.

11. Social Studies Round Table - 3:00 - 4:00 - Room 300 Law Bldg., U. S. C.

Chairman: Dr. Melvin J. Vincent, Sociology Department, University of Southern California.

Speakers: Mr. Syud Hossain, History Department, University of Southern California.

Mr. John C. Shapps, Boys' Supervisor in Juvenile Division of the Probation Department, City of Los Angeles.

- III. Cine-Art Banquet - 6:30 P. M.

Foyer of Town and Gown, 669 West Thirty - Sixth Place.

Chairman: Dr. Vierling Kersey, State

Superintendent of Public Instruction, State of California.

Honoring the Abbey Theatre Players, Dublin, Ireland, who are now working under the direction of John Ford at R. K. O. studios in the picture, "The Plow and the Stars: Denis O'Dea, Eileen Crowe, F. J. McCormick, also Una O'Connor, and Neil Fitzgerald. The other members of the motion picture industry present will be: William Dieterle, Director of "Midsummer Night's Dream" and "Louis Pasteur," Jean Muir, star in Warner Brothers production, "White Fang," John Carradine, noted actor in "Prisoner of Shark Island" and a.o. "White Fang," Louise Fazenda and her husband, Hal Wallis, production manager at Warner Brothers Studios.

The reception committee will include: Misses Florence Sprenger, Marian Evans, Aileen Dallwig, and Ella Marie White, Mrs. Carolina Samuelson, and Messrs. Fred Orth, Bernard J. Lonsdale, Horace Burr, Jr., and Stanley L. Combs.

- IV. Cine-Art Performance, "The Five Marys" - Touchstone Theatre, Old College at 7:30 and 9:00 P. M.

Saturday, July 25

1. Visual Education Round Table - 9:30 - 11:00 A. M. - Room 300 Law Bldg., U. S. C.

Chairman: Dr. Paul Fisher, Research Assistant, Los Angeles City Schools.

Speakers: Dr. Edward W. Hauck, President of the Secretarial Training School, Los Angeles.

Mr. Proctor, American Optical Company.

Panel: Misses Marian Evans, Lorraine Noble, and Florence Sprenger and Mr. Fred Orth.

Reception: Miss Denya Burnham and Elizabeth Cockle.

- II. Dramatics Round Table - 11:00 - 12:00 M. Room 300 Law Bldg., U. S. C.

Chairman: Dean Immel, School of Speech, University of Southern California.

Speaker: Dr. Kurt von Weisingen, School of Speech, University of Southern California.

- III. Screen and Stage Make-up Round Table and Demonstration 2:00 - 3:00. 214 Bridge Hall, U. S. C. Mr. A. B. Shore from the Max Factor Studio will give a demonstration. Max Factor Studio Excursion - 3:00 1663 North Highland Avenue, Hollywood.

Guides: Misses Mildred Berry, Edith Frost, Christine Steinmetz and Mr. Dermot Morgan.

Monday, July 27

- I. Warner Brothers Studio Excursion
9:00 - 12:00 M. Burbank, California.
Preview of "Green Pastures."
Guides: Misses Hazel Leder, Clarion

Model, Lillian Mohr, Amy Allen, Mrs. Pauline Tolman and Messrs. Fred Orth and Francis Drake.

Tuesday, July 28

- I. Business Meeting and Election of Officers - 3:00 P. M. Room 100
Law Bldg., U. S. C. Mr. Bernard J. Lonsdale presiding.

You Are Invited to Join

The Cinema Appreciation League

An organization furthering the progress in cinema as an organic part of national culture. Under the auspices of the American Institute of Cinematography, Inc.

3551 University Ave., Los Angeles, Calif. RI. 4111, Sta. 302.

●

The purposes of this organization:

1. The research and experimentation in cinema.
2. The exchange of experience and knowledge in cinema appreciation and methods of its teaching.
3. The utilization of cinema for the purposes of education and general progress in culture.
4. The promoting of higher standards of taste and appreciation of motion pictures in schools and communities, and the creation of a mass demand for higher types of pictures as to their content as well as their artistic and technical form.
5. The cooperation of educators, civic and cultural leaders with creative and socially responsible members of the motion picture industry, in promoting the progress in cinema.

Membership in the League will bring:

1. Yearly subscription to "CINEMA PROGRESS"—a monthly magazine of appreciation, research and experimentation in creative cinema, and educational and documentary cinematography, published five times during the academic year.
2. Advice on any problem concerning appreciation of motion pictures and methods of teaching, research and experimentation in cinema.
3. Technical advice in the production, necessary equipment, material, and use of educational, documentary and fictional films.
4. Bibliographies on all aspects of general and educational cinema, syllabi, outlines, study guides, etc., for a nominal price.
5. Advice to members as to the catalogue and sources of worthwhile films for school or home use.
6. Attendance of cinema appreciation and research forums.
7. Assistance to members in organizing cinema workshop in stories and research, cine-dramatics, art, music, dance, technique, science, educational cinema, social studies, history, etc.

Other activities of the League include an annual Summer Convention (this year on July 24-28 in Los Angeles), bringing speakers from the field of motion picture arts and sciences, appreciation, educational and documentary cinematography, excursions to local motion picture studios; monthly gatherings of members in various centers for discussion of common problems and the furthering of the best methods of Creative Cinema.

Enclosed please find \$....., covering my membership in the Cinema Appreciation League in the class indicated. This membership entitles me to a subscription to the CINEMA PROGRESS MAGAZINE.

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Reprint of articles No. 2-3 Bulletins CINEMA PROGRESS, and "Ways and Means" is available and will be mailed gratis upon request.

C I N E M A ♦

♦ P R O G R E S S

Vol. I Nos. 4 - 5

November 1936

PUBLICATION OF
The Cinema Appreciation League

Under the Auspices of

The American Institute of Cinematography, Inc.

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Subscription Rates \$1.00 for Academic Year (Five Issues)
Double Copy, 40 Cents

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To Irving Thalberg

In Irving Thalberg the enthusiasts of cinema progress have lost a leader. Thalberg believed, as he said in his letter to the *Cinema Progress*, that the artistic growth of industry is conditioned by the growth of the audience who understands pictures. He welcomed the establishment of the Cinema Appreciation League in its inception because he did not believe that "the motion picture industry is something that will go on only for today," and he had a vision of the future. In the League he welcomed the leaders of the growing audience whose demand for better motion pictures will stimulate the continuous progress of the industry. The college youth, whose intelligent interest in motion pictures he appreciated and welcomed, has lost in him a great friend and believer.

"Among the college students of today," said Irving Thalberg, "will be found the future creative artists. These men and women having grown up with an understanding of the technique of pictures, will not be circumscribed by the limitations of other art forms, such as the stage and literature." Thalberg is gone, but his ideas will live. They will find and they are finding, as you will read in the article, "Youth in Film Industry," new supporters and continuers. The memory and deep appreciation of the work of Thalberg will live with millions of the younger generation, teachers and enthusiasts of the cinema progress.

Finding New Paths

It would seem that the law of balance works in the social and mental life of nations, just as it does in nature. In transitional epochs, such as the present one, when the unity of national life is endangered, new regenerative forces emerge, and new paths to the mind and heart of the masses are found; by a great organized effort, social and economic distress is overcome, and nations rise to a higher plateau of moral and cultural life.

There is a general feeling, also, that new, vital forces are bound to develop; the postwar indifference and blasé attitude of society, especially of youth, is passing; constructive values and ideals characterized by a new moral strength have begun to assert themselves.

As if to provide the creative genius of the nation with new powers and means of communicating of the new vision to the masses, an art of immense potentialities was born during the Great War in D. W. Griffith's "*Birth of a Nation*." With sound, color, and now with television on the way, to express emotional experience of the widest range and depth, this new art is rapidly growing into a major factor in the mental life of the masses.

Society and the motion picture industry have begun to realize that the new giant which grew out of Edison's plaything has become too great a potential and actual power in modern life to be treated as a plaything, or as a mere transmission station of childish, silly, or shallow emotions. The motion picture industry, especially since the advent of sound, not only is becoming a gathering place for technical wizards, but is attracting more and more leading creative geniuses of the nation. Under the pressure of the new taste for better pictures that has recently developed in the public, motion pictures turn more than ever to vital realities of cultural and social life.

Just as in Athens, where the drama was a vital expression of the very essence of artistic, religious, and national life, so in modern times, the cinema—the mass art of the twentieth century—will become more and more instrumental in revealing the mental life of society. Into the homes and lives of individuals everywhere, a window of fuller life will be opened through the media of motion pictures and television.

Since the depression, motion pictures in America have grown in their influence, especially upon children and the younger generation, to such a degree that civic and educational leaders have become movie-conscious and have assumed the role of leaders of the new audience. They are demanding better type of pictures.

The activity of civic leaders and educators, in the matter of motion pictures, constructive as it is on the whole, may have some undesirable effects. A national genius the genius of the new art, should not be curbed and forced into the narrow limits of group policy which may easily lead to dogmatism. It is true that the audiences and their leaders should be cocreators in this mass art, and should prompt artists and producers with underlying ideas and feelings that deeply move the soul of the nation; but they should not assume a close, dictatorial control of this art and its message.

Another danger lies in the lack of preparation and training in motion picture sciences and arts, on the part of teachers and leaders of the new audience. It should be

remembered that motion picture production is based on a most precise science, which has devised instruments for minute control of sound and light to be used as an expression of the subtler emotions and thoughts of human beings. With all the existing arts blended into one, with the visual and auditory stimuli organized into a dramatic and artistic pattern that transfers the vision of artists to the masses, motion pictures are the most complicated and intricate of all the arts. Therefore, it is a tragedy that teachers in many thousands of schools today, who are endeavoring to teach appreciation of motion pictures, are, lacking for the most part in any training in this subject, and are badly in need of textbooks or dependable source material relating to the motion picture.

In order to become an important factor in national life, the teaching of appreciation of motion pictures must have a good basis and be organized on sound educational principles. For this purpose, all persons from universities, colleges, secondary and elementary schools, and boards of education, who are interested, should join in formulating a program for teaching appreciation of motion pictures.

The American Institute of Cinematography and its teachers' division, the American Appreciation League, have established a Research Bureau for the purpose of unifying and co-ordinating research work in the teaching of appreciation of motion pictures. The American Institute of Cinematography invites all those educators and civic leaders who are interested in its aim to establish research committees in connection with the teaching of motion picture appreciation. These committees will state their problems, based upon their experiences or upon questions regarding points on which they are in doubt, and will send their projects and suggestions to the Research Bureau. This Bureau will tabulate all this material and present it to the Research Conference of interested groups to be held on December 18 and 19 at the Mission Inn, Riverside, California. The survey of this field, scientifically formulated, together with the material collected and the suggestions, will be published in separate syllabi and sent to all organizations and individuals who intend to participate either in the research or in the conferences.

AMERICAN INSTITUTE OF CINEMATOGRAPHY, INC.

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Motion Pictures A Social Factor

MRS. THOMAS G. WINTER *

It is exactly twenty-one years since the motion picture was transformed from a clever toy into a new art, a new medium of expression. This was the contribution made by David Wark Griffith in his *BIRTH OF A NATION* through a technique which transformed the cinema by the use of new forms into a thing by itself, using all the arts, yet to be identified with none of them separately. It is neither literature nor stage play. The picture of today definitely uses drama, architecture, dance, speech, music, painting and sculpture in a combination of all the arts. Perhaps the most important thing about it is that it carries this blending of many mediums of expression to a vast public which up to this time has had no previous intimate contacts with drama, fine music, exquisite dancing.

What of the extent of that public? The total enrollment of church membership plus the enrollment of our public schools is given in the last United States Almanac as eighty million. The motion picture audience at present is eighty-five million a week. Considering the great advantage the church and school have in the matter of time, these figures are startling. How did it come about that so young an art has leaped into such enormous significance? I think that until recently we have been stupidly oblivious of the tremendous importance of emotional reactions and emotional training in relation to education. We have thought of our schools and our churches chiefly in terms of truth. We have, perhaps, not realized that love and joy must be linked with truth in any normal education. After all, the first thing every child desires is knowledge of other people and of the world about him. Our educational system is the reply the state has set up to this universal questioning. Why is it then that children largely dislike the school room and are eager to escape from their desks into the outside world where they build up out of their own experience their own answers to the questions regarding the meaning of life and nature?

I think we have put too wide a gulf between our ideas of education and entertainment. Entertainment deals with the emotional phase of our inner life. Each of us has a personal standard of entertainment. To the athletic, to the scientific man, and to the artist, the most gripping and absorbing entertainment may come through self-discipline. By and large education and entertainment are twin sisters. Together they cover the greater range of our interests. The thing that stimulates the mind entertains it. The thing that trains the mind educates it. At the end of these twenty-one years, when the motion picture has been growing up, it finds itself

*Association Motion Picture Producers.

facing a responsibility toward education. It is no wonder that the educational institutions are beginning to realize how largely they may be used to reinforce abstract fact by implanting delight in the truth. We are beginning to think of the motion picture in terms of art. Art is chiefly the endeavor of men of wider vision to translate their understanding of nature and of mankind as well as things—things of the spirit so that myriads of us lesser people may get the thrill of them and widen our horizons. As Browning said, "God uses us to help each other—so lending our minds out." Every art has its mechanical tools. Music must have its instruments, architecture its stone and marble. The cinema has both its mechanical and artistic sides. Until recently the mechanics and the business have over-weighed the art and the spirit of motion pictures, but now the best of the product is showing us how art and spirit can prevail over the tools. When one studies such pictures as ANTHONY ADVERSE, ROMEO AND JULIET, THE STORY OF LOUIS PASTEUR, one has a deep feeling of reverence for the patient, loving scholarship that lies behind the film and a great desire to make it true. But, after all, this research work is only the body while the thing that captures audiences is the spirit and nerve which makes use of these tools. No longer do we think of the camera as the servant of the literal. We have long since learned that the camera sees only what the human imagination behind it bids it see.

Remembering that the picture is not primarily an illustrated book is a new form of art, a flow of action which uses words and color and music as subservient elements, we shall see how it must translate its stories according to its own genius. When the cinema uses a play or novel as a foundation, it must make the story over to meet its own peculiar needs. "It aims at new effects through the use of wholly new technical devices." Here are two very interesting analyses of this difference, one American, one English. Pitkin and Marston in "The Art of Sound Pictures" say "The talkies are the only art that would attract Leonardo da Vinci if he were alive today. It is the only art that excites a scientist's curiosity; the only art that challenges an engineer; the only art that offers the great artists a medium capable of expressing every human thought and emotion, as well as the pure aesthetic effects of color and music." In "The Film Till Now," Paul Rotha says, "Since its beginning, the film has grown, retraced its steps, sprung in different directions at the same time, been hampered and impeded on all sides, in the most remarkable way, without any real stock being taken of its properties and processions. Its very nature of light revealed by moving forms defies systematic cataloguing of its capabilities. . . . No medium of expression calls for such a wide range of technical accomplishment as does the film. . . . This dynamic mental pictorialism is, I claim, the most powerful form of expression available today to the creative artists." This wide range of accomplishment is answerable for the fact that Hollywood is steadily gathering outstanding figures in the finer arts, authors, artists, musicians, sculptors, dancers, people of every race and land; and last, in hangers-on and little specialists of every form of entertainment. One enjoys getting the point of view of keen-minded outsiders. So again, to quote Katherine Fullerton Gerould, "One of the greatest assets of the movie, considered

as an artistic medium, is precisely that it does not demand the artificial compression, and foreshortening of the drama; it can be more natural and in a sense truer to life—and what a chance the movie gives for beauty! The stage play in comparison gives very little. Not only for literal beauty—landscape, setting, dress, plastic beauty of human beings—but also for that sense of liberation which is deeply implicit in aesthetic enjoyment. The play compels. The picture lets you wander on a long, long leash. The things you can suggest are not only more numerous, but more appealing even than the things you can define. Therefore the movie always has a better chance than the play of touching the heart of man.” A very interesting illustration of the wide range is to be noted in connection with the film version of *ROMEO AND JULIET*. Shakespeare painted on a tremendous canvas. He had no hesitation about leaping over wide ranges of geography and dealing with heroic sized crowds. Because no scenery was used on the stage in his time, he demanded that his audiences’ imagination should fill in all these gaps. Just as soon, however, as the stage began to develop elaborate scenery, it began also to modify Shakespearean texts to meet its particular needs, and we have version after version of every one of the great Shakespearean plays. Now we come to today. The cinema has no time and space restrictions because it also can leap as far as it pleases, but it gives you the actual picture. Therefore, in making the cinema version of *ROMEO AND JULIET*, Metro-Goldwyn-Mayer has reverted to the original Shakespearean text which suits its needs better than any of the modifications which lie between us and the Elizabethan era. The studio gave a year’s study to the architecture and costumes, the musical instruments, the dances, and the habits of Verona during the Renaissance in order to make *ROMEO AND JULIET*. For the creation of *ANTHONY ADVERSE*, months of the same kind of careful study were given to France and Italy, to Cuba, and to Africa of the Napoleonic time. Research workers for *THE LAST OF THE MOHICANS* were true to that great period of Anglo-French wars “down to the last button.” The germ slides in *THE STORY OF LOUIS PASTEUR*, which you saw in a flash of the eye, took days in the making. These things were not art, but truth. Nevertheless, they are so used in the pictures that they become part of the art just as a lovely landscape might form the background of a great painting.

Not least among the contributions to the changing cinema is the moulding of our ideals with regard to English pronunciation and voice culture, the beauty of which is certainly a fine art.

Cinematography and the Movie Fan

KATHARINE ANNE OMMANNEY *

Inspiring the average movie fan to "go to shows" intelligently in order that he may experience the greatest enjoyment from this universal means of entertainment is, of course, one of the major purposes of cinematographic activity. Classes in our public schools and universities, lectures before all types of organizations, and printed material in every form of magazine should all be pointed to that particular end if they are to be of any practical value in developing a public taste which can be really effective at the box office. The average person does not want to feel he is being uplifted or educated when he is being entertained. He must, therefore, be coaxed into knowing why the best pictures afford him keener pleasure than poor ones. Let us consider the simplest principles of motion picture appreciation toward which his attention should be directed.

In the first place, we must remember that the screen play is a distinct development in the art of the theatre. It should never be merely a photographed play taken over from the legitimate stage, but it should utilize, as it is doing more and more, all the unlimited powers of scientific photography and sound production. All the realms of earth, air and water, all the mental processes, and all types and numbers of human beings can be realistically or fantastically brought before us on the screen in the presentation of thrilling events unhampered by the limits of time, place, and ordinary humanity.

The movie fan should be led, therefore, to appreciate the work of the cameraman and technical staff, for they create the atmosphere, glorify the actors, and focus the attention of the audience in order that the proper emotional response may be emphasized. The marvelous mechanical powers of the studio should be utilized to create the proper atmosphere, present the scene accurately and correctly; they should always be subordinated to the spiritual and emotional needs of the story. Thus, the settings, costuming, and makeup should primarily present the characters with reality and with effectiveness; these should never be played up for their own sake. In the past, far too much effort and expense has been expended in glorifying the charms of the stars—especially the ladies—with the result of inexcusable sensationalism of dress and undress, grotesqueness of design, and emphasis on eccentricities of make-up and coiffure. The fine pictures of today are showing a distinct improvement in using technical effects effectively and sanely.

The development of the talking picture revolutionized the screen drama. Mechanical equipment for years produced silent drama most effectively; then speech and sound effects came in, and for a time threatened to wreck the art of film produc-

*Teacher of Dramatics—North High School, Denver, Colorado. Author of "The Stage and The School."

tion by destroying its beauty and illusion. On the screen there should be only as much speaking as it necessary to produce the story; therefore, the dialogue should be brilliantly written—the utter stupidity and inanity of the lines film actors are at times forced to speak offer handicaps that the greatest of them cannot surmount. Screen dialogue should be simple, natural, and pointed; only that speech which the character would use under the circumstances being portrayed should be spoken. It should be as entertaining or emotional as the situation demands, and at the same time should characterize the individual, advance the plot, and motivate the action.

Speech is always a means of expressing ideas—there is no other excuse for speaking at any time. Thus the speaking of lines is one of the greatest problems the actor has to face, and it demands a trained voice—flexible, vibrant, and correctly placed. Speech must be clear, fluent, and correct. In dialect parts, actors must use colloquial diction and inflections, never the less, they must always be understood. This is why sound effects should never obscure words and should be reduced to those which will be heard by the person in the situation being presented, either with his actual ears or in his imagination. Of course, sound effects are used rightly to create atmosphere and arouse emotion. Unfortunately, directors have overused these new playthings, dragging in sweet strains of music at deathbeds, inserting irrelevant songs because an actor can sing, and distracting the attention from the plot by much “sound and fury.” Music can artistically furnish a background or underlying motif, but it should ordinarily come from some possible source, and except in strictly musical shows, it should be used with the greatest discretion.

We have been considering some of the phases of the screen art, now let us decide why we should go to the theatre and what we should look for when there.

Undoubtedly the average person goes “to see a show” to be amused, entertained, and to be released for a short time from the dull routine of daily life. This need not, however, be the only end served by motion picture attendance, for the person who chooses with care the pictures he sees should receive other satisfactions. For example, he should learn how to really enjoy the work of fine dramatists producers and actors. He should also develop the power to analyze a play intelligently, and enjoy its aesthetic values. In addition, he can gain an increasing appreciation of humanity, as he sees all types facing their problems wisely or foolishly, and as a result he should learn to distinguish between the false standards of life frequently depicted on the screen. This same type of experience should also enable him to evaluate his own daily experiences and ambitions more satisfactorily.

What are some of the standards by which an average playgoer may judge a picture and its production? In the first place, a good picture tells a plausible, interesting story in a series of related events which rise to a gripping climax, and then work toward a logical conclusion. It interprets problems, serious or otherwise, which people meet in real life, and it shows the consequences of their methods of facing them in such a way

that constructive ideas of conduct are presented which should enrich spiritual concepts and inspire admirable conduct. Even in broad comedy, people should react consistently throughout the picture and get themselves out of crucial situations by their own best efforts or go down in defeat as a result of dishonorable action.

In the second place, the playgoer should consider the interpretation of character. A good actor creates a living personality which arouses a definite emotional response, so that we suffer or laugh with him because he has used his body, voice, and talent effectively and artistically in depicting the role he has assumed. He cooperates with the director and other actors in presenting the play and its meaning by always focussing the attention upon the immediate center of interest, and not upon himself. He should possess a screen personality, flexible voice, and an intelligent understanding of all types of people, so that he never exploits himself, but always creates a convincing person other than himself.

In the third place, the playgoer should consider the work of the producer, who usually receives but little of his deserved glory, for he adapts, selects and casts the picture, and he must inspire his actors, combined in a well-balanced group, to create vital characters by means of drawing out their ability and assisting them with effective costumes and make-up. In addition he must employ every technical device to create a perfect coordination of technicians, actors, settings, and effects which correctly and sympathetically present the play and its message to the best advantage.

Thus we see that a good movie fan is more than just a playgoer. He gradually learns to select his pictures with taste and with discrimination, refusing to be lured by false advertising and unintelligent judgment of other people. He follows the critical reviews and classifications of films in reputable magazines, but he doesn't let himself be influenced too much by them. He loses himself in the enjoyment of a fine play, beautiful sets, or great acting without allowing his critical judgment of unimportant details spoil the real art of the whole production for him. On the other hand, he does not accept sentimental drivel, unethical conduct, and false standards of life just because other people do. In the end he follows the activities and achievements of the best producers, dramatists, and actors, comparing and analyzing their methods, and in the end he encourages their best effort by contributing to the box office returns of the best pictures and refusing to patronize the poor ones. It is the ultimate purpose of Cinematography to create such movie fans!

Youth In Film Industry

Motion pictures are becoming a "people's university, a highway of mental life of the masses today." This conviction of the followers of the Cinema Progress movement has been recently supported by one of the leading pioneers and creative producers of the industry, Samuel Goldwyn. He has definitely tied together the progress of industry with the cinematic education of the growing generation. "I believe that each generation brings with it new and fresh ideas." American industry is confronted with the growing competition of other countries, with rapidly developing discrimination, and a demand for better pictures by the American audience. To meet this growing responsibility, the industry has to find more young geniuses like Irving Thalberg, who will combine business with vision.

It will be possible only if more executives will share with Samuel Goldwyn his conviction: "In every other business, young men are being taken out of college and from other fields, and are being apprenticed to learn how to step into the shoes of present leaders."

The magazine, *Cinema Progress*, welcomes the splendid vision and sagacity of Samuel Goldwyn, and it expects him to find in industry supporters who will make possible the development of a school of cinematography where the younger generation can study motion picture production, art, and technique as well as business; a school which will give to the most talented and creative students, the chance of apprenticeship in major studios. And further, "Unless the motion picture industry starts thinking of the future and begins training its next generation of producers and directors, disaster will be waiting within a very few years."

Research Note

The "Research News," a publication of the Graduate School of The University of Southern California, states our work cogently in these terms: "Research in cinematography, therefore, involves investigation based on (1) the physical sciences, motion picture technique and engineering; (2) the component arts involved, their blending and dramatic unification; (3) social and psychological aspect, the interrelation of pictures and audiences, and problems of social control, influence upon children; (4) scientific and educational values including production and use for the classroom, scientific records, establishment of criteria of judgment and criticism, problems of teacher training, and audio-visual education through pictures in the public schools."

Symbol and Cinema

LEONARD HACKER *

A symbol is a language reduced to a single sign. This sign is at once charged with intellect and emotion. To see it and to know it is to think and to feel a complete system of ideas and emotions which is proportionate to one's capacity to know and understand its meaning. Some symbols are shallow and easily grasped. Others are so profound as to penetrate unfathomable depths. The symbol speaks directly to the unconscious, but at the same time approximates the highest goals of conscious thinking. In the realm of symbol the simple mind and the advanced mind meet in a common understanding equal in meaning if not intensity.

Everyone is familiar with the visual aspect of many primitive symbols, the totems, the squares, the wheels, the swastikas and the zigzags, but only the advanced psychologist understands the complete meanings underlying them. Despite the apparent simplicity of such signs they imply an extremely complicated mental life. They are expressions in various forms of the activities of the hidden unconscious processes which is peculiar to all of us, primitive and civilized alike.

Until the development of motion pictures the only symbols people knew were the static and frozen ones consisting of three kinds: religious, military and political. These are represented by flags and banners, posters, coins and medals, coats of arms, bearing crosses, stars, swastikas, stripes, hammers and scythes, heads of warriors, kings and politicians, and every conceivable representation of religious figures both false and true.

Besides the frozen symbols known by all and the secret ones kept only by esoteric circles, we have, since the development of motion pictures, cinema symbol. Cinema symbol is not fixed and static, but it is living symbol—symbols that may grow, evolve, change and transform themselves one into another, contrasting and revealing their meanings thereby, symbols in evolution. Where previously people were content with fixed signs representing religious, military or political powers, we now have the means to convert all objects and forms into symbols in any way we wish, to express meanings both old and new. Everyone is acquainted with symbols as used in film narrative first developed by D. W. Griffith in the close-up. The most vital use of the close-up in films which made cinema a distinct art was not the presentation of an actress' charms or the villain's teeth, but the presenting of ordinary objects in such ways as to give them symbolic intent. Ordinary objects—a chair, a flower, a wave, a stone, a wheel, a gesture, movements, reversed, retarded or speeded, light itself—have been used in infinite ways to express special meanings. The same object transposed differently means something else, changing a light intensity or a shadow's strength does the same. Very few films have used symbology as a complete method in the development of the

*Author of "Cinema Design."

narrative. One thinks immediately of Mr. Griffith's films. It is the symbolic development of his stories that gives them their greatness, that transformed mere stories into concentrated pictorial drama. One thinks of "The Last Laugh" of Murnau's or "The Tower of Lies" by Seastrom. All used symbol exclusively in contrast, growth and evolution to express great ideas and great themes. Those were silent films, original screen creations which had to use symbol in image to express the greatest possible content within a given space of time.

Today in sound and speech cinema there is being developed, however slowly, a sound-image symbology which will be the correct use of sound and speech with image by presenting all three, image, speech and sound, in symbolic synchronism and variety. The first talkies were a great setback to film art, replacing previously highly developed image methods with rambling talk. The pictures were merely incidental to the talk. The new talkie is learning to make speech and sound serve symbolic purposes. That film is a perfect cinema that throughout its length utilizes every shot as a symbol as well as a step in the narrative or theme, and that in the end spells one all inclusive symbol encompassing the whole. Symbol is synonymous with unity and no matter how diverse or complicated a theme, if told symbolically, it will always spell "Unity" to the audience. By means of cinema we come to learn the processes of our own minds which in nature and operation are identical with cinema processes, but only rarely so well ordered into perfect defined patterns. The cinema helps us concentrate and "tighten up" our own thinking even apart from what we have seen. To think cinematically on any subject is to clarify it.

One thinks now of the future social film guided by psychiatrists which deals with imperative themes by means of unconscious and conscious symbol made intelligible to every one. This will go far toward enabling us to know ourselves, to find always the Center of Balance in an ever increasingly complicated world. Naturally, such films will be simpler dealing with mass themes and mass psychologies, but individual treatments will come in for their large share as well. It is obvious that the old frozen symbols are at war with one another. Some though outgrown have been strangely revived to wreck havoc on mind and matter; human behavior is suddenly thrown back hundreds of years. In other aspects we have not even approached the wisdom of ancient times, so that very much will have to be learned, ferreted out, analyzed, synthesized, and balanced in the future. The film obviously will play no small part in this rejuvenation. Certain religious symbols still hold true. Essential mystic symbols never change, but demand new interpretations down through the ages. But the powerful destructive symbols of military and political dominance must go. Cinema symbol is fast dissolving these static forces. What has been good will be preserved and transmuted into this great medium. It is not necessary here to enter the ramifications of scenario construction and directorial achievement in the making of symbolical films for social benefit. But the producers of film must be guided by educators and psychologists who from intense experience know what is best for the mass mind. That symbolism speaks at once to

educated and uneducated alike bears up the once uncertain wisdom of catering to the mass mind. Today, educated and uneducated must both be further educated to close the great divide that lies between them, the gap between ignorance and knowledge, between knowledge and wisdom, between wisdom and life well lived; symbol, cinema symbol, is that bridge.

Producers have complained of the falling off of attendance at film theatres. This may not be an indication of bad films, but perhaps an indication of films growing better and better. *A good film stimulates an indolent public to reading more about what they have seen, to think more about important themes, whether contemporary or historical, and to discuss what they have seen and read.* Discussion stimulates action toward social betterment. Social improvement in turn demands a higher type of film, thus continually raising standards until a sufficiently substantial balance has been reached from which there can be no sliding back into previous undeveloped states. Stimulating films are conducive to reading of good books, and librarians report that such is the case. The two go hand in hand and will continue to join forces. Therefore, attendance at the movies will be lessened because fewer and better pictures will be produced, there will be no economic losses since a certain film standard of quality will guarantee attendance and monetary returns with a continuing security on both sides. The mass mind will improve as will social conditions as a result. The social film then has already arrived, due to the combined genius of symbol and cinema. The film by means of symbol can play a great part in the social transformation necessary today. Because of its vast audience it is a duty and an honor for the motion picture to become a great social force. It will prove to be more an important force than politics, the army or the church by preserving the good and eliminating the bad. Its present advancement is due to the social improvement which it has created in the past by films that will go down permanently in history as among the great works of all time.

The Scenic Artist

LEWIS W. PHYSIOC *

Banished, For Many Years, By Popularity of the Silent Pictures, the Scenic Artist is Again Called to Service By the Modern "Talkies."

"Who and what is a scenic artist?"

This question was asked by a young art student who, by his enthusiasm for all things artistic, had been lured to a recent exhibit of local scenic artists.

Such a question was natural, coming from one of the younger generation who had grown up with the "movies" and knew nothing of that beautiful art that nearly became the proverbial "Lost Art" during the rise of the silent pictures.

That question might largely have been answered by the very nature of the exhibit—the versatility, for that is what distinguishes the scenic artist. There was diversity of technique; variety of subject matter; various mediums; and the widest range of scale. There was every size, from the "thumbnail sketch" to the large drop curtain. There were pastels, wash drawings, oils, pencil and charcoal, along with the scenic artist's pet medium—*distemper*.

But there is a little more romantic idea to that question. Away back in the year 1605 A. D., an ancient dramatist started something of importance. Instead of being satisfied with performing upon an empty stage where placards informed the audience that "This is a wall," "This is a doorway," etc., he played in front of a painted drop.

Then in 1777, we are told, the first stage setting was built and painted. Since those ancient times scene painting has flourished as a highly specialized art.

The scenic artist enjoyed what was probably the pinnacle of his art about three decades ago, just prior to the coming of motion pictures. The English startled the lovers of the drama with those magnificent spectacles of the London Hippodrome; the Germans with their Wagnerian operas; the Russians, the French, the Italians and others, with their splendid contributions; and the Americans with such productions as "Quo Vadis," "The Ninety and Nine," and the many grand and comic operas.

The medium of the scenic artist is known as distemper—a flat-drying water color set with gelatine size. It probably is one of the most difficult of all mediums of painting, but one of the most beautiful. A great authority was once asked what he thought of distemper. He answered: "A splendid medium, distemper!... For atmosphere, unequalled; for strength, as powerful as oil, and in half an hour you can do with it that which in wash or oil would take one or two days."

Another great critic said: "The position of the Scenic Artist is particularly difficult, in as much as while artistic temperament and a thorough knowledge of art

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are essential for the practice of his vocation, it is equally essential that he should be thoroughly practical and to a considerable extent an engineer."

While there has been a tendency among some artists to depreciate the work of the scenic artist, there have been instances of such commanding merit as to receive the applause of all. Many of this great profession have been enrolled among the most exclusive academies of the world.

Leon Bakst, a French scenic artist, was a Noble Prize winner.

After many years of almost tragic inactivity, due to the decline of the stage and the ultra realism of the silent pictures, the Scenic Artist is again being sought. The introduction of sound has entailed many restrictions in picture production. The sensitiveness of the microphone has made some features of the work (particularly exterior settings) expensive and inconvenient. In the new development of technique, the Scenic Artist serves without question. His peculiar training in realistic painting is a great aid to art director and cameraman. When carefully planned and well executed, painted drops and backings form convenient and economic adjuncts to the actual, built parts of a setting. Along with such features as "glass shots," "matte shots," "montage" effects, special decorations, the Scenic Artists contribute noticeably to such modern production as "The Petrified Forest," "Captain Blood," and "Green Pastures;" and such effects as the burning city in "San Francisco;" and in the current production "Born to Dance," where three huge backings two hundred feet long and fifty feet high were painted in exact replicas, representing three different times of the day—night, dawn, and midday.

Sight, Sound, and Thought

The advantages and disadvantages of sound films center around this psychological factor, ear-attention is more practiced in giving quick conscious response while eye-attention is prone to become vague; each to some extent tends to inhibit the other, if the film is to be successful. It is very necessary that these stimuli be synchronous, for if they are not the attention will be divided. With the sound-film the major stimulus should always be that of sight, and the sound stimulus should reenforce or recall the attention to sight.

Properly combined, sight with sound will secure a more vivid impression than either would separately. This combination includes another factor, namely, silence. An overloaded commentary defeats attention and finally destroys the very activity of mind it was intended to reenforce.

Animating the Cartoon

WILLIAM GARITY *

The production of a cartoon involves the following through of many minute details and the system we have developed here has attempted to eliminate the personal equation of the individual. Detailed records are maintained at all times to prevent errors and overlapping of work. When you realize that some 12,000 drawings are necessary to produce a single cartoon, and that each of these drawings must be handled several times and must be photographed in their proper sequence, and further, that it requires about six months to produce a cartoon, you may well realize the importance of maintaining adequate and complete control of the production at all times.

Our most serious problem is that of the creation of new stories, and in this our problem differs very slightly from that of the live-action producers.

Our story department is divided into three units. The first unit develops new ideas, the treatments of those ideas, and prepares a rough draft of the proposed story. The second unit takes the rough draft and works on it to develop the situation introducing gags, and finally produces a rather complete adaptation. This adaptation is then taken by a third unit and it is reduced to a working script for the cartoon director.

When the cartoon director receives the script he works with his musical director to reduce the individual scenes to their proper length, and at the same time compose a suitable musical accompaniment to be played as an accompaniment to the action. The cartoon director completes a working blue-print of the entire picture as it will appear on the screen. The length of each scene, the cuts, gags, and the business are worked out in complete detail. When this is completed the animator is called in, and assigned to his particular sequence in the picture.

When the animator leaves the director he becomes in effect the director of his individual sequence; it is his problem to produce a series of drawings which will express the action or the idea set forth by the cartoon director.

The animator's first problem is to rough in, in a very sketchy manner, the general mass and movement of the characters in his sequence, without regard to any detail. When he has completed his series of drawings in the rough, the drawings are sent to the test camera department where they are photographed, and the film is returned to the animator with his drawings. The animator runs this test-film and when he is satisfied that he has satisfactorily completed his rough drawings, he presents it to the director for approval. If and when the director approves the rough tests the animator proceeds, with the aid of his assistant, to complete the series of drawings in full detail.

As soon as possible after the animator starts work, the musical director completes a rough draft of his musical score, and immediately proceeds to record a complete

*Production Manager Walt Disney Studio.

score, using either the piano or organ. As the animation tests are completed, they are fitted into a separate reel in proper-timed relationship with the recorded organ, and each week every director in the plant looks at each one of the pictures which is going through his unit in this test form.

When the action is finally approved and the drawings are completed, they are turned over to the inking department, which proceeds by using black India ink to trace the drawings on the celluloid sheets used for the outlines. When this operation has been completed the celluloid sheets, with the outlines of the characters traced on them, are turned over to the painting group; then the colors are applied as indicated by model sheets.

The purpose of transferring these drawings to celluloid sheets is to enable us to superimpose these sheets on a painted background so as to form a composite picture. The backgrounds are in effect the stage settings in which the characters work. When the backgrounds have been completed and the celluloids painted, they are turned over to the production camera department where they are photographed by means of the three-color Technicolor process. By the time the drawings reach the production camera department, we have recorded the orchestra.

The synchronizing of the picture in the action with the music has been reduced to a mathematical problem. As most of you know all talking motion pictures are run through the projection machines at the rate of 24 frames per second, which is the equivalent of 90 feet of film per minute. We have taken this 24 frames per second, as a basis of establishing our musical tempos, so that when we refer to a 6 beat for the music we mean each beat of the music is the equivalent of 6 frames of film or a quarter of a second. From that point we use a 7, 8, 9, 10, 12, 16 and a 20 beat. This is worked out as follows: a scene calls for Mickey running across the stage. Let us suppose that the director figures that he should take 3 steps in 1 second, and if there are 24 frames of film per second, then each step should require 8 frames to complete. This establishes the 8 beat tempo. The animator produces a series of drawings of Mickey running, so that for the 8th frame Mickey's foot contacts the ground. If Mickey takes 12 steps the animator must produce 96 drawings and at every 8th drawing in the series Mickey's foot will be on the ground. When we come to record the music for this particular scene the musicians wear head-phones in which they hear a metronomic beat at the rate of 3 per second. They proceed to play their music in accordance with this tempo so that we have an action film of 8 frames for every step; we have a music track of 8 frames long for every beat of the music so that when the two are superimposed or synchronized there is complete harmony and rhythm between the action and the music. The sound effects used in the pictures are produced in the same manner. Nothing in the synchronizing system is left to chance, and any time anything is out of synchronism in our pictures it is a result of an error and not a fault of the system.

Technicolor Process Simplified

JAMES H. LOVE *

You all know how a black-and-white negative film is made. If we are using panchromatic film, and expose it through the lens of a camera, we get a negative image; that is, the picture is blackest where the light striking it was brightest. A white shirt would register black, and a black tie would register more or less clear white. Printing photographically gives the original picture back in natural shades of black and white.

The light which struck parts of our negative and turned these parts dark upon development was white light from a white shirt. That means it had every color of the rainbow in it. Suppose, now, we took three pictures of three colored shirts, red, green and blue. With panchromatic film (film sensitive to all colors), all three negatives would give us black shirts. If we now put a piece of red gelatin in front of our film and tried to photograph all three shirts at once, only the red one would be black; the others would not show at all because blue light and green light cannot pass through a red gelatin "filter."

This is what happens in a Technicolor movie-camera, except that all three color records are taken simultaneously on three filmstrips, each of which gets a portion of the light entering the lens, and each protected by proper filters from all light but one of the three primary colors. You might expect to see the light split up into three separate beams, one for each film; actually the "blue" and "red" films are run through the same slot in contact with each other so that the light need be split by the use of a half-silvered mirror into only two beams with a green filter in front of the "green" film and a magenta filter (allowing only red and blue to pass) in front of the twin "red" and "blue" films. Now, you ask, why doesn't the red light affect the "blue" film and the blue the "red" one? The answer is that it would, only the "blue" film chosen is not panchromatic; that is, filter or no filter, it will not register red. The blue light is kept from reaching the "red" panchromatic film in back by coating its back with yellow dye, which will not pass blue light.

After taking these three films out and developing them in the ordinary way, we have three records—three black-and-white images differing in that each represents one of the three primary colors. The "red" film, for example, is blackest where the "red" light was strongest et cetera, the quotation marks indicate only the *kind* of color image record, though through light, no actual color is to be seen or even will be seen on any of them.

Technicolor is a "subtractive" process, which means that when you see a red shirt on the screen, it is because the white light from the projection lamp has been

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shorn of its green and blue components, leaving only red light a free path thru the film at that point. We get any particular color by *subtracting* the right quantity of the other two colors by placing their *complementary colors* or transparent dyes in the way of the light of the projection beam. The complement of red is blue-green, the complement of green is magenta, and the complement of blue is yellow.

Looking at our red shirt on the screen, we must have gotten rid of the green and blue. We did this by dyeing the shirt area magenta, which stopped the green, and yellow which stopped the blue. So only red shows through on the screen because only red can pass through both these dyes. All colors are obtained by this subtraction method.

How did the magenta and yellow dye get there? They were printed onto our exhibition film by actual contact from two of the three *matrices*. From each of the original three color records a "*matrix*" is made, which is a print made in relief on another film. This is a process wherein the hardening of a coating of gelatin is proportional to the amount of light which gets through from the negative superimposed on it; that is, as our red shirt recorded very black on the "red" color record, that area stops the light from getting through and hardening the gelatin just under it. After the unhardened gelatin is washed away from this particular matrix, we should expect to find a valley wherever there was a red area in the original scene (or wherever a black area on the "red" record). We should also expect to find, as we do, hills everywhere else on our matrix. There would be a "shirt-valley" on the "red" matrix, and "shirt-hills" on both the other two matrices because the other two let the light through in that area to build up hills. These three matrices are still colorless; they lack even the black silver images of the three original color records.

We proceed to dye each matrix in its complementary color, the "red" matrix is given a blue-green dye, the "green" a magenta, and the "blue" a yellow dye. Each matrix is pressed for several minutes against the film intended for exhibition, in turn. Care is taken to align the three so that all pictures originally exposed at the same instant come together in exact register. This is called an "imbibation" process because the final print "drinks up" the three dyes in turn. On the red matrix we remember that there was only a "shirt-valley," so there is no gelatin there to pick up blue-green dye and deposit it on the final print. But there were "shirt-mountains" on the other two matrices, and these give their full quota of dyes, magenta and yellow, to the shirt area. Holding our final print up to the light, we see the original red shirt in its original red color because the magenta and the yellow, dyes stop the other two primary colors, green and blue, respectively.

The other colors will develop their natural tones through the same general process, and our technicolor film is ready for projection.

College Theater and Cinema

DR. KURT VON WEISLINGEN *

The influence of the motion pictures on college and university dramatics during the past ten years has been far deeper and more widespread than it appears to be at first glance. Most of us who have worked in the university theatres have wondered at the decline of the audiences at our performances, but this decline is readily understood when we examine the situation more closely. It is true that the motion pictures have taken away our audiences, but on the other hand, we must investigate this change and see whether the Universities have done anything to meet the situation.

The most significant change in the dramatics of the college or university has come about in its function. When the universities first began presenting plays they had a definite place in the community. They afforded the opportunity of seeing the non-profitable, or non-commercial plays which by virtue of their literary merit were worthy of presentation, but failed to find a satisfactory producer.

What was the cause of the decline of the college theatre? I believe the whole point lay in the attitude of the public, insofar as it was asked to pay admission to see these plays. The public rightly felt that it had some say about the nature and the manner in which the plays were presented. One might say it is not the function of the university to train actors, screen, stage or otherwise, and to compete with professionals, but that the function of the university is to train students in character understanding through vicarious experience. Why should the college foster these productions and put them on and charge admission to them? Throughout much of the early period there was a lack of trained directors as well as the lack of imagination in not realizing that the production clinched or completed the point they were attempting to put over—character training in students. For a long time the public felt that all this was for a good cause and they endured it. The character forming elements in these University plays were ideal in one sense, but if the director makes this alone his particular aim, he does not have a play.

In contrast, the films have the advantages of all the best material and although they are not perfect by any means, the same can be said of plays. The whole attitude of the people has changed. They demand better plays, cleaner-cut action, and better scenery.

Another all-important point is that when you go to a motion picture you see perhaps a lot of "claptrap" in the form of short subjects and the like, but you do not have any intermissions during which there is a lot of thumping on the stage while the scenery is being changed. There are never any waits.

The shift from the stage to the films was slow to start but it is now definitely holding the audiences. What are the college theatres doing about it? They accept the fact that the improvement of the motion picture in the last six or seven years has

*Professor of the University of Southern California. This article was presented as a speech at the summer meeting of the Cinema Appreciation League.

been so great that they do not look down on them, but rather copy them, just as the films were copied from the Little Theatres in the beginning. The college theatre has something of vital importance which no film can have, and that is the social contacts produced by college and community dramatics. The whole life of the Little Theatre groups depends upon that socializing factor. People go to the University theatres for this reason. It gives them a sense of belonging and pride, and how powerful this emotion is, sociologists know. No matter how many effects the films may get through their unlimited resources, they can never have the personal contract that the college theatre offers. This social aspect is very important in college dramatics. They do not overdo it, but the audience feels as if it is part of the community, that it is *their* school, and they *want* to support it.

Some of the means which college theatres are using to combat lack of attendance is the cutting and adapting of scripts for the plays. You cannot do old plays in the original manner. They must be lifted out of the literal, musty, book-shelf interpretation. There is a great difference between the production and the reading of a classic play. Some cuts are perhaps too bold, and others not bold enough, but that is the first thing the director must do to adapt the plays to bring them down to the more concise dialogue of our time.

We now blend some of our scenes. There is no reason why this should not be done and it cuts the time necessary for changing scenes.

We now have in most college theatres only one intermission during the play. The intermission should be long enough so that you have the parents and students meet in a social gathering. If the intermission is broken up into short periods throughout the performance you lose the continuity of the play and the mood is broken. But changes of scene there must be. Everything cannot be played in two scenes, the production must be well planned. These things the films with their variety are forcing the college theatre to do.

Then there is the choice of the play material to consider. There is a great change in the choice of plays done in university theatres in the last ten years. They are far more contemporary than they ever were. Frequently they do go back to the old plays. They are good for classroom study and to demonstrate the methods of production used, but for the most part their value remains in the classroom. We choose plays that are more contemporary, dealing with current situations. However, it does not mean that all the classics should be forgotten and shelved. Nazimova in the recent revival of "Ghosts" gave a new approach to the play, giving it a contemporary interpretation. Many of Shakespeare's plays deal with current situations in that they deal with basic emotions as alive today as they were when they were written. So we take these plays and adapt them and combine their scenes and give them new life.

This new approach, and the new plays have brought about a change in the type of students we have in the drama. We used to have about three types of students: first, those who were really sincere and interested in drama as their life work; second, those who took part in the plays for a pastime; and third, those who had mild cases

of exhibitionism. The last two are dropping away and we have a new, more sincere type of student who understands the character he is trying to portray, and he then understands drama in its truest sense.

We come to another point with reference to the motion picture—the change in scene. The Little Theatre certainly has been the start of all our contemporary stagecraft, but it was slow in getting a foothold. Very seldom if ever, in a film do you see a picture where the scene of action does not change. “The Petrified Forest” and “Double Door” are two exceptions where most of the action took place in one locality. On the whole, the films have unlimited chances for variety in scenery, which you cannot do on the stage. How then, give the audience variety and yet keep down the playing time? Directors must use their imagination a little more. Motion pictures can represent, but the stage can only suggest. The director must study the play and adapt these situations to his needs. The easiest way to do a play is to do it realistically, but to make the scene changes with no intermission, and to make each scene convincing is something different.

A further point of interest is the noticeable change in the tempo of the plays. The very nature of the films has created a sort of rapid speech considerably different from our ordinary speech. In order to adapt this change to another medium, the actor needs to do a great deal of intensive work, and there he is put on his mettle. So we change our dialogue. It is now more rapid and clean-cut, and we have smoother, better productions. No longer are our plays mere reciting of lines, the work is more polished, keen in its insight into contemporary manners.

You have much more alert work on the part of the students in university dramatics, as well as a more intensive type of work.

We should remember that it is not the function of the university to train the actor commercially, but to point the way by the judicious selection of plays and intense study of character, so the student will learn to understand life in its many phases. No matter what he wants to do after graduation he will be the better for having learned how to cope with current situations which we find in contemporary plays, hence the value of studying the truly living drama. It is true that the time has come when we have to take cognizance of those facts. If the talent is there, the stage or the pictures will find it. College drama is a sort of spring board for it.

In conclusion, I will mention a few of the general results. We have much more experimentation in our college theatres. We do new types of plays. Plays that are unsuited to the films can be done in the university theatres. Little Theatre audiences are more limited, while the audience for films is national and even international. The college and university theatre is now making use of new, untried plays. They do plays by new writers so that no one can standardize their method of doing them. This tasks the ingenuity of the director as well as the actors. Looking through theatre magazines you may see the development in the choice of plays, the manner of production, the settings, and the type of characterization. There is a very apparent change. When we show that we are not competing with the motion picture, but running parallel with it, our audience problem is solved.

The university and college theatre still teaches but does not preach. I think in summing up the entire matter, it is the old problem of stimulating interest in the dramatic field in general and giving an opportunity for valuable vicarious experiences which permit youth to enter mentally and spiritually into situations that try its strength.

New Impetus To Visual Education

MISS LORAINÉ NOBLE *

Miss Noble is a member of the American Film Institute of the American Council on Education. This group is financed by the general education board of the United States Office of Education.

Last year this group listed over 6000 so-called educational films. All of these were made in last ten years. There were over 2500 sources of these films. The next task is to evaluate them for they are not all good. One little High School near New York used 500 free educational films last year alone. These have been evaluated by teachers and the material sent to other schools.

The projectors are still too expensive for many schools. In the entire United States there are only 10,000 projectors available for this purpose. There are 3000 silent 16 mm. projectors, 300 sound 16 mm. projectors, some 200 sound projectors in universities and 200 more in C.C.C. camps.

The National Congress of Parent-Teacher Associations agreed to band together with the Progressive Education Association, the American Council of the United States Office of Education and two other organizations for the exploitation of projectors. They have managed to get the price down to \$250 on wholesale purchases. The Electric Farm and Home Bureau are hoping to finance these on the installment plan, with \$8 down and \$8 a month; which might be raised by charging admission unless school has restriction upon the number of pay programs a year. The Parent-Teachers don't want to use this makeshift method but the school-boards are very slow in being converted. We need 10,000 new machines next year.

The intense interest of the major industry is encouraging. Probably stimulated by the foreign films that were being imported and the competition of the independent companies. One major company is entering into the major field next week with the announcement of all film it makes to be available in 16 mm. as well as 35 mm. They will charge \$1 a reel for shorts and \$10 for a feature.

The Teachers College at Columbia compiled a bibliography of over 5000 items on visual education. This will be published in ten volumes, three of which are already completed.

The American Film Institute hopes to incorporate. Its five objectives are:

1. The Collection and distribution of motion pictures in education.

*This article is a digest of the remarks made by Miss Noble at the summer meeting of the Cinema Appreciation League.

2. To stimulate the use of motion pictures in education.
3. To promote the cooperation of the motion picture industry.
4. To promote research in visual education.
5. To develop a national appreciation of the potential contribution of motion pictures to American life.

Tests show that group of children trained for three months by motion pictures retained 95% of material after two weeks and 65-70% after a year. A like group taught the same material the usual way remembered 70-80 for two weeks and 25% at end of year! The possibilities are enormous.

The largest problem of visual education is the distribution of film. The industry itself has a net-work which handles over 28,000 miles of film per day! There are 28 universities libraries in existence already and four state libraries for film. State wide-coordination of services is desirable. Things could then be ordered in wholesale lots. Films should go into teachers colleges first of all. Only 10% of the teachers in the United States have ever seen an educational film—much less know how to use them. The National Education Association is going to show film after this whenever a few teachers gather together.

The motion pictures are the greatest medium of education in the world.

The problem of competition of schools with neighborhood theatres naturally arises. If the pictures are run during the afternoon when the children are normally in school it isn't so bad. In one school in Ohio two cents was charged for a noon-day picture and over \$1000 was made in one year! The school appears to be going into the theatre business. The local theatre might as well cooperate for it will come out of their pocket anyhow. The line of demarkation between educational and entertainment films is hard to make. Same situation arose with legitimate stage and the high school drama productions but it died a natural death.

Many such excellent films as "Pasteur" are destroyed because of lack of money-making on reshowing. Their education value would be great. They would get a better price from schools than from third run houses. The government has copyrighted over 50,000 films since 1911 and haven't kept one! In fact they haven't even a projector. And yet by law they are entitled to keep a copy! The loss to the future is enormous. The American Society of Archives is now attempting to remedy this. If they continue to develop in this line the motion picture industry may let the National Archives keep their films in future.

There is another field for motion pictures in the copying of books and documents to be stored in the Archives files. A new line of work.

A listing of films for educational use may be obtained from the H. W. Wilson Co. of New York, called "Educational Film Catalogue." They have listed 1100 and it is used on a supplement basis. They are given Dewey numbers the same as library books.

Appreciation in the Social Studies Classroom

EDITH BOWLES FROST *

The commercial motion picture can be used successfully to vitalize and to make real the pages of fiction or history and to promote a better understanding of the present through a more complete knowledge of the past. Because you are a cinema-minded group it is sufficient merely to mention in passing such thrilling pictures as M-G-M's "Tale of Two Cities" and the more recent pictures "Nine Days A Queen," a fitting sequel for "Henry VIII," "Mary of Scotland," "Last of the Mohicans,"—incidentally eleven months of intensive research was spent before that picture went into production to insure the accuracy of its historical detail—"Gorgeous Hussey" and "Ramona."

Interest in the commercial picture leads individual research to check the authenticity of stage properties, sets, and costumes as well as correct diction for the period pictured. It gives renewed interest to biographical study. It may even inspire a class to write their own script, do the necessary research, and in lieu of actually filming a picture, draw the stage properties and costumes. A committee from the class may be delegated to suggest appropriate music of the period to go with it. This provides not only a living experience in the past for the class, but also it affords them the opportunity for creative work along the line of their special talents

By a study of the motives actuating the characters, a teacher may motivate right attitudes and so promote good citizenship.

A picture which I think all social studies teachers should acquaint themselves with is "The Plow That Broke The Plains," made by Pare Lorentz at the suggestion of Rex Tugwell to visualize for congress the need for resettlement work in the great plain area of our country. Quoting from a radio review given by Colin D. Shanks, Executive Assistant to the Regional Director, Region Nine, Berkeley, California, as follows:

"In the beginning you see the great plains, the virgin land of the frontier days—a limitless expanse of rolling country awaiting the coming of the pioneer. The pioneer comes and goes, followed by the cattlemen whose great herds grow fat and sleek on the rich grasses that once fed the buffalo. Homesteaders begin to plow the soil; small homesteads expand into seemingly boundless wheat farms. A land of plenty is the great plains area in this chapter of its history.

"With dramatic suddenness the tempo changes. A newspaper press is seen grinding out extras. Headlines flash. 'War Declared.' 'Wheat Prices Soar.' To the prairies come the machines. Large scale farming such as the world has never before witnessed brings bumper crops. Two dollar wheat!

"Again the scene changes. You see a stock ticker with its long ribbon of tape. You wait for some one to appear, but no one does. Instead the ticker suddenly crashes

*Teacher Social Studies, Eagle Rock High School, Eagle Rock, California.

to the floor, a broken mass of glass and metal." We, in motion picture appreciation classes teach our students to recognize different types of shots and to be aware of symbolism. I know of no better example than in this scene.

Thus this picture provides a pictorial history of the land and its settlers, material for a more technical appreciation of motion pictures, and excellent subject matter for courses in consumer education. For during this period land has been selling at high prices, stimulated by sales campaigns in which promises were as plentiful, and as worthless, as the chaff from the wheat. "Your down payment buys the land!" "Pay for the land with your first crop," shriek the posters. So is born the war-time Westward-Ho! In '49 it was gold. Now it is wheat, but the wheat is as good as the gold. You could reassure yourself by reading the market quotations.

The wind rises in an ominous whine, sweeping across the barren fields. A handful of dust rises in an eddy that suddenly blends with a dark cloud. You are watching the beginning of a dust storm, a black blizzard. Homesteaders scurry for their homes. Cattle and horses race madly across the prairie seeking sanctuary, but there is no sanctuary. Tomorrow the blowing top-soil will have filled the water holes. The remaining feed will have disappeared beneath the drifting dust.

"Now you are standing in the abandoned house of a homesteader—one of the victims, perhaps, of high pressure salesmanship. Dust is sifting through broken window panes and drifting in dismal heaps upon the floor. Out-of-doors again, a farmer gazes despairingly at the sky, knowing that he will see no rain cloud on the horizon. Only dust clouds!

"The last sequences of the film show how man, who with the help of the drought, has ruined wide stretches of the productive great plains is now undertaking with the aid of his scientific knowledge to undo the wrongs he has committed in his war-time frenzy for wealth."

This picture is a decided departure from the usual motion picture story technique in that the usual commercial film dramatizes the problems of one or several persons against a background of natural phenomenon, thus developing the so-called "star system." But in the "Plow That Broke The Plains" the land itself is dramatized with the human characters acting as background. So superb is the photography, so perfect are the musical scores, this story of the land becomes an emotional drama of people against the land.

Perhaps the greatest contribution that either the commercial or educational film can give the social studies classroom is the realization that history is the story of people and that life is no different in its essential qualities throughout history.

The Teaching Film

FRED ORTH *

In the modernization of education, the motion picture has become our newest tool in the art of expression, and it offers the most complete and swiftest tool yet devised by man. Recent scientific investigations indicate that we not only learn more rapidly from motion pictures, but retain the information longer. Impressions gained are lasting and sometimes increase with time. The motion picture offers an exposition that is so full and so complete that one remembers it without any conscious effort to do so. We have reason to believe that because of its seeming reality, the successful teaching film not only makes an excellent substitute for the demonstration, but in some instances might even surpass it.

It is not the purpose here to underemphasize the distinct value of books. We must, however, have the short-cut of books in the form of motion pictures which will make it possible for our students and teachers to acquire in a few hours or days what it has taken years or a whole life-time to learn. The motion picture can do this vividly. Millions of words would be required to do the same.

Visual education departments and administrators are producing films which give pictorial representation of activities from their points of inception to their completed forms. Such contributions are made available for all grade levels from kindergarten to high school. These films, some of which are in full natural color, present in fifteen minutes much of the actual work of the pupils over a period of weeks, showing natural correlation and integration of all subjects of study involved.

Each film is supplemented with an outline and a descriptive narrative; in some instances with "stills," slides and objects of construction for analytical purposes. A listing of a number of these films appeared in the last issue of *Cinema Progress*.

*Faculty, University of Southern California, Department of Cinematography.

Palo Alto Experiment

An interesting experiment in motion picture appreciation for Grades 7 to 12 was conducted at Palo Alto during the past school year. The experiment was planned to teach standards for judging motion pictures, definite criteria for such, and thereby improving tastes. All of the students were expected to attend during school time seven selected motion pictures, with an interval between pictures of at least one month. A summary of the results of this experiment, which is to be tried again this year, showed the teachers, as well as the students, overwhelming in favor of the movies both as educational aids for social studies, English, science, arts, physical education, and commercial subjects, and the teaching of better standards of judging.

The Social Studies Consumer and Motion Pictures

MARGORIE DOWLING BROWN *

"'The Last of the Mohicans' was sure a keen picture!" remarked fifteen-year-old Henry as he entered the classroom Monday morning. "It had thrills!"

"Did you see it Saturday?" I asked. An affirmative nod encouraged me. "How did ou happen to see the picture?"

"Oh, I had fifteen cents and nothing to do and that was the picture at the theater I was near."

"Are you ever disappointed when you go to a show that way?" I continued.

"Sure, they can't all be good!"

"Have you ever tried to shop for your movies in the same way that you might shop for a bicycle?"

"You mean read the reviews of pictures in magazines?" As I nodded, he exploded. "They don't know what we like! Those pictures aren't even exciting. I'd never go to any of those!"

By this time the bell had rung so the discussion continued with the entire class. With a brief explanation of our personal conversation I asked the class if they considered the reviewers at fault or the individual's taste. This launched us off on a lengthy discussion of taste, choice, judgment, privileges, and duties in a democracy, and even problems concerning criminals and juvenile cases.

Again, I realized that here was another new group of young people who resented and questioned a selected list of anything; not because it might be propaganda, but because they were skeptical of adult control. This meant reversing the order of things. Instead of learning to select pictures first we began analyzing pictures seen with a view to developing critical attitudes, both positive and negative. This, it was hoped, would improve cultural and social tastes.

Motion pictures play an important part in the lives and experiences of our high school boys and girls. Ninety million tickets are sold weekly to the people of the United States. A large share of these are sold to boys and girls. Invariably young people say they attend, at least, two pictures a week. Then, shouldn't we, as teachers, utilize this vast power or medium for growth and advancement toward a thinking, cultured, and discriminating personality?

This is done through separate units of study or correlated with various fields of subject matter. In social studies the emphasis is on the development of good citizens. This is being carried out through class and individual activities, problem solving, and

*Social Studies, English Teacher, Garfield High School, Los Angeles, Calif.; Critic Teacher, U. S. C., Summer, 1936.

real or vicarious experiences. The results desired are socially efficient citizens who will assume responsibility, be able to think independently and clearly, have a keen sense of right and wrong, to know how to select, to judge, and to use knowledge and skills, and to have a sympathetic regard for the rights of others.

It is a truism that man learns to do by doing—to investigate, imitate and create. The motion picture offers the individual an opportunity to carry out these three things if he is first oriented in the classroom and allowed to carry back his thoughts, emotions, and creative ability into the classroom.

Take for example a picture we all remember, "The Covered Wagon." Here was history that we could live mentally and emotionally. Here were concrete experiences of the pioneers amid adverse surroundings; man fought and suffered for great ideals; true living conditions and great stretches of country were revealed. Isn't this history and geography and economics? History deals with the experiences and activities of man; geographic and economic conditions largely regulate and control his activities. And one of the greatest values of social studies is an appreciation of the social forces operating in human life. It is in such a picture that we were led to see, to feel, and to think deeply.

Then how can the consumer be brought into action in the classroom and at the movie? A free reading period (the consumer is helped to select his reading wisely and intelligently) is used more freely. Books dealing with forthcoming films are urged for the movie-minded pupil. They may be history, biography, literature, or drama. Small index cards are given him for recording realistic scenes or action, details of furniture, dress, language, manners, effect of music in creating atmosphere, types of shots, and artistry, movie reviews are encouraged instead of book reports. A personal evaluation is encouraged, class report on discussion, and creative work in the form of critical analysis.

Especially valuable have been historical and literary pictures such as "Romeo and Juliet," "Mary of Scotland," "The Charge of the Light Brigade," "The Bard of Avon," and "The Life of Louis Pasteur." They pass the tests for suggested readings, discussions before seeing the picture, what to look for while at the movie, evaluations after seeing the picture and testing the appreciations and attitudes of the consumer.

The purpose of any film is to create an illusion of reality in the mind of the spectator. If the consumer can be encouraged to shop, and buy more intelligently as a result of his cultural development the illusion of reality will become reality. What he will choose and appreciate is largely a habit bred of environment.

Cinema Appreciation League Meeting

The expressions of enthusiasm and interest shown at the first membership meeting of the Cinema Appreciation League on Monday evening, October 12, in Science Hall at the University of Southern California presaged well for the success of the activities which the league has planned for the ensuing year. The general thought expressed was that intimate membership meetings are the core of the organization both in enthusiasm, in friendship, in contribution to research and progress in methods of teaching, the studying of motion picture appreciation, motion picture production, and every phase of motion picture activity. The fact was stressed that cooperation is greatly needed, not only in thought but in activity.

The plans for the work to be done in the research groups were outlined. Each of the phases of motion picture appreciation is to be worked upon by a research group with a chairman, a secretary, and three assistants. The research findings of each group will be given to the members through the monthly membership meetings. Through the establishment of a library of the research findings in the Department of Cinematography, Old College 120, University of Southern California, it is hoped that the League will be able to furnish all members with the materials they need and desire in order to carry on their work.

Dr. William Campbell, from the University of Southern California, acted as chairman at the meeting. His experience in the field of teaching motion picture appreciation has made him keenly aware of the problems confronting teachers. His contagious enthusiasm for the subject was a stimulus to everyone at the meeting. In introducing Dr. Helen Miller Bailey from Manual Arts High School who was the first speaker on the program, Dr. Campbell emphasized the fact that the talks which were to follow were based on the practical every day experiences and that they would be of value to teachers in their everyday experiences.

Travel-minded Dr. Bailey who has done many interesting things to enhance her own background has contributed markedly to the development of motion picture appreciation among the students at Manual Arts High School in Los Angeles. She made her talk practical by showing a film which her students had made. Don Richardson, John Schmieter, Shizemi Mazawa, and Richard Irvin, from her classes gave the procedure which was followed in making the film "Cycling Through France." In an enthusiastic way the boys outlined the work that was carried on by each department as they were divided for the production of the picture. It was felt that the boys had enjoyed a worthwhile experience which had far reaching outcomes. The questions that their reports evoked showed an intense interest on the part of the audience.

The next speaker was Mrs. Marjorie Dowling Brown from Garfield High School who spoke on "Appreciation of Commercial Motion Pictures as a Phase of Social Studies." The success with which Mrs. Brown has conducted her classes in social studies places her in a position to express ably her ideas in this field. Mrs. Brown expressed the fact that it was necessary to create interest in the commercial motion

picture and to learn why it is well to select them carefully with some purpose in view. Thus the patron will be able to discuss the pictures with some intelligence after seeing them. She gave plans for developing these points through general discussion and later through committees working on definite details or interests. Mrs. Brown feels that if pupils can be taught to use the knowledge they should be acquiring in school, and if pictures have high morals and good technique, the motion pictures can be made not an illusion of reality but a reality.

The last speaker of the evening, Miss Edith Bowles Frost, from Eagle Rock High School where she has done outstanding work in the teaching of motion picture appreciation, gave some practical ideas in the procedures for teaching motion picture appreciation. To illustrate her procedures, Miss Frost reviewed several current pictures selecting the points which she stressed in her classes.

The success of the meeting may be attributed to the careful preparation and organization of Miss Florence Sprenger, a pioneer in the teaching of motion picture appreciation. Miss Sprenger divided the audience into groups according to their major interests. She discussed with them plans for the work to be done by the research group during the ensuing year.

New York University

Dr. Frederic M. Thrasher, Associate Professor of Education of New York University offers a course in the Motion Picture: It's Artistic, Educational, and Social Aspects. The course includes open forums and lectures, presentation of documentary and other films in cooperation with the National Board of Review of Motion Pictures.

Teacher Preparation In Visual Education

By FANNIE W. DUNN AND ETTA SCHNEIDER,
Teacher's College, Columbia University

Just off the press is the second of a series of digests on a summary of literature in the field of Visual Education relating to teacher preparation for the use of visual aids. Articles by eminent educators, some of them pioneers in the field of visual education have given us valid answers to basic questions in the minds of administrators for the preparation of teachers. This contribution deals with topics such as:

1. The need for teacher preparation in visual education.
2. The trends in teacher preparation for the use of visual aids.
3. Training of teachers in service in the use of visual aids.
4. Desirable scope of instruction in the use of visual aids.
5. The direct vs. the incidental method of instruction for the use of visual aids.
6. The scope of instruction in courses in visual education.

Like the first of this series of digests, "The Administration of Visual Aids" this publication will prove to be a distinct contribution to all who are interested in furthering the use of visual instruction.

Moviemakers

JOHN J. FLOHERTY

"The motion picture theater is more than a place of mere entertainment. It has become a unit of a great university that is forever disseminating knowledge, for here on the screen which might be considered an animated blackboard, we have presented literature, history, geography, science, art, while we become familiar with the customs and manners of the peoples of the earth. This is true education, for as someone has said, 'Meeting the world is the best step toward understanding it.'" Thus John J. Floherty concludes his book on the making of the movies which is a selection of the Junior Literary Guild.

Mr. Floherty has written simply and with facility. His book is filled with effective and pertinent photographs. The book is not only artistically beautiful, but it is also clearly-organized and presented in a concise, logical manner, so that one is immediately enthusiastic about this breath-taking industry.

The wonderland that exists only in the make-believe realm of Hollywood is explained with careful attention to all details. He begins with a short history of the movies and then takes us to the motion picture "lot" where art and industry are completely mixed. We are shown how sets are made, how every detail of costume and property is perfected and authentic as to period, how sound is recorded and camera shots are taken. Each department: production, story, research, casting, make-up, and distribution is a part of this gigantic industry—each is a fascinating procedure.



C I N E M A ♦

♦ P R O G R E S S

Vol. II	No. I
March	1937

PUBLICATION OF
The Cinema Appreciation League

Under the Auspices of

The American Institute of Cinematography, Inc.

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Subscription Rates \$1.00 for Academic Year (Five Issues)

30¢ Per Copy

PUBLISHING OFFICE: 3551 UNIVERSITY AVENUE
Los Angeles, California

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In Memoriam to Richard Boleslawsky

His vision of the new art robustly developing from the shackles of commercialism, summoned to become the powerful projection and permanent record of the dramatic genius of the nation and the nations, has inspired us from the very beginning of his strenuous and thorny career in Hollywood. While still unknown and unappreciated in the American cinema he first came to our classes in Cinematography with his enthusiastic message. He remained true to this friendship to the end. In his work in the studio, to which he gave the last drop of blood from his great heart, he taught us how to embody what he visioned.

He encouraged us in the publishing of our magazine, CINEMA PROGRESS, in which we try to impart to the growing generation of future workers in motion pictures and to the new motion-picture-conscious audience, his and our belief in the artistic future and the great social function of the cinema. His sympathy and support have given us the unswerving determination to maintain our effort, and to be true to his ideals.

Progress—Where to?

Some educators and parents look with alarm at the frequent movie attendance by the young people. A child exposed to so many exciting experiences loses his sense of normal everyday values; the routine and obligations of family and school life become uninteresting and tedious to him; by and by he develops an insatiable desire for continuous fun, good time and thrills. Steeped in an unreal world of false values and expectations, movie-struck children easily become unbalanced and maladjusted and finish with nervous breakdown and delinquency. The general atmosphere of big city life with the downfall of conventions, traditions and moral code, coupled with the gloomy perspective of unemployment, greatly contribute to the growing social unrest in the young generation.

A conclusion might be drawn from this, that motion pictures are purely a negative factor in the life of young people. But is this conclusion right?

Being a part and parcel of modern life, motion pictures reflect both aspects—the tendency of social decay, and social regeneration; and it depends a good deal upon the competent social effort of the very persons who see the danger which pictures of the first type may have on youth to counteract the influence of these pictures and to encourage the production of the second type of pictures. They may do this by building up public opinion in favor of a desirable rather than an undesirable type of pictures. The movie problem cannot be solved by coercion and prohibition, which have proved to be ineffective in America, and by the censorship which cannot eliminate insipid inferences and instill positive values and vital spirit into the banality of some films. Therefore the way out lies in the “cultural activism” of educators, parents and civic leaders. With the large motion-picture-conscious audience behind them, they can neutralize the box-office promptings of sensation hunters, by an insistent demand for a higher type of pictures.

Instead of an attempt to isolate youth from the problems pounding into their consciousness in every step of life, from the newspaper, radio, motion picture, etc., cultural leaders should give youth a mental “serum” to protect them from destructive interpretation of these problems and their wrong solutions offered by the morally and mentally decaying elements of our society. Confronted with the complexities and contradictions current in motion pictures, young people will not be lost or easily misled if they are armed with “inner censorship,” growing out of a right and effective criterion of judgment of pictures. Guided and assisted by their teachers and parents with whom they will discuss films, young people will be able to discount the untruth and sham in pictures, to discriminate between them and finally to develop their own taste—the youth’s best protection.

The criterion for judgment and selection of motion pictures thus becomes one of the most important problems in teaching discrimination. Several articles will be published in later issues of CINEMA PROGRESS on the subject. Here we can establish only the main principles of such a criterion. The dogmatic, mechanical formulae cannot guide youth in problems of life and art and help them to grow into a flexible, imaginative and vigorous generation, capable of meeting the crucial problems

of the changing civilization. It is the right progressive attitude, the effective method of approach which is important; once established, it will be possible to use them as a guide in discussion of concrete pictures and their specific problems and to inculcate them in the mind of the youth.

In order to be a work of art and cinematic technique, themes of pictures should be sufficiently broad and yet vital; they should be expressed rather indirectly and implicitly. The preaching of propaganda of any dogmatic doctrine in pictures not only destroys their artistic qualities but is abhorred by the modern generation, just as the venerable educational system of "forbidding and ordering," or dry-bone rehashing of text-book. Therefore the basic requirement of the criterion of judgment of a picture should be a constructive emotional stimulation, *i.e.*, the stimulation which aesthetically leads to some constructive or significant idea, which reveals a new aspect of life and contributes to the broader outlook and building of character. It should not be at war with socializing elements of modern education; it should help the youth to tune in with *real progress* which demands from every member of our great nation a sense of responsibility, self-discipline and effort toward self-improvement and improvement of environment.

Real progress invisibly grows and moves in the mind of mankind in spite of all cross currents, relapses and stagnant pools into which sometimes life is diverted; it is directed to a closer unity and understanding of the people and peoples; to more widely spread participation of everyone in social, economic and cultural life of the nation.

Along with radio and television, the cinema is the newest and most marvelous tool of mental communication humanity has acquired, and as such can bring about the sympathetic understanding and communion of the nation and nations.

The ability of the cinema to record facts with utmost scientific precision and at the same time to transmit values, to focus them sharply and instill them with great emotional intensity; its power to unify and cohere the masses into one common vision makes this instrument of mental control and its mastery indispensable to modern cultural leaders. This mastery is necessary for vitalization of education as a classroom aid, and for the sake of influencing commercial motion pictures through the leadership of a motion-picture-conscious audience.

The so-called "motion picture appreciation" movement will grow, and will become a socially constructive and practical movement, only:

1. If it is guided in its standards of appreciation by social idealism;
2. If it is experimental; if educators teach the youth appreciation *by doing*.

The effective use of the 16mm. camera and projector, the writing and shooting of small scenarios about school activities, about subjects of study, with topics from fiction and actuality, is not more difficult than driving an automobile or learning shorthand and typing. The enthusiasm of the young generation and their gratitude to the educators for giving them a new mental equipment which helps their adjustments to the new world they are going to live in and enlarges their technique and potential scope of social control, will be the reward for this work.

The Motion Picture in World Affairs

By ADAMANTIOS TH. POLYZOIDES *

The motion picture has entered practically every field in the active and restless life of our times. But nowhere has the importance of the motion picture camera been more evident, and more conclusive, than in the study of world conditions and world affairs.

The study of geography and history is being revolutionized by the motion picture. The silver screen conveys to us a better, clearer, and more comprehensive idea of the world and its inhabitants, to say nothing of their activities. And people who are too busy or too lazy to follow world affairs in newspapers, magazines and books, have to have them at the local movie, where the ubiquitous newsreel brings them week after week, and sometimes oftener.

There was a time, and not very distant at that, when world events were usually distorted at the hands of the clever, and occasionally not very scrupulous propagandist. This danger although not entirely eliminated, has been considerably reduced since the advent of the motion picture.

Motion picture photography in the hands of able, honest, and sincere seekers after the truth, has become the greatest helper and ally, to the student, historian, and journalist. But the greatest benefit is bestowed on the general public, that gets much more from the picture than out of books and newspapers.

One of the most recent examples of the motion picture changing our entire viewpoint in connection with a great world event, was at the time when world opinion was carried away by an extreme admiration for the Ethiopian people, their valor, and their devotion to their independence. Quite independently from the merits of the case, world public opinion had made an ideal and imaginary picture of the Ethiopian nation, and the picture was far removed from accurate reality. It was a case of the Ethiopians capturing the imagination of the civilized world as the victims of unprecedented aggression.

Then some impartial and disinterested observers, armed with their motion picture cameras went to Ethiopia, and began to take views and scenes and other details of the life of the people, their methods of warfare, and their general characteristics.

It may be said without fear of contradiction that from the moment those pictures were thrown on the screen, Ethiopia morally lost the war. Public opinion the world over did not go against Ethiopia, or for Italy. But it got a truer and clearer perspective of the whole issue, and the result was a general change of the entire outlook of African affairs.

In the more recent Spanish tragedy, there can be no doubt, that world public opinion became decidedly more inclined to peace by the object lesson of the horrors of the civil war as projected by motion picture.

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These notes refer chiefly to actualities, but there is another almost untouched field

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in world affairs, that is only now engaging the most serious attempts of the historian and student. This is in connection with the picturization of some of the greatest historical events of the past. We have had some of these pictures in connection with our American history, but for a complete treatment of historical subjects we have to turn to Germany where a most important work is carried on with minute detail, and yet with sufficient dramatic approach, to take away the dullness from a strictly dry and factual narrative. Those who have seen the fine motion pictures of "Queen Louise of Prussia" and of "General Yorck" can very well appreciate the excellence of those productions combining historic accuracy, educational features and recreational values of the highest order.

France is certainly going ahead with the epic of her Great Revolution, and Italy has just amazed the motion picture world by that colossal picturization of the Punic Wars, which is a reminder of the immortal Roman glories of the past and also an incentive for the training of the Italian mind along the lines of Empire.

Biographies of great men and their reaction to the events of their times, have been rather common and very popular everywhere, and their value has this much in addition to other advantages that pictures of this type never grow old. The life of Disraeli, or the Duke of Wellington, and to point to a single outstanding feature in another field but politics, the Life of Louis Pasteur certainly prove conclusively what the motion picture can do to revive and to perpetuate the memories of the great men and their great deeds in the forward march of our civilization.

The motion picture in world affairs is rapidly gaining in importance and in usefulness. And the time is not distant when this type of motion picture will be indispensable in every school room, and in every well stocked motion picture library. This latter expression may sound a bit strange at this moment. But it is the guess of this writer that the time is not distant when the motion picture will enter the home to stay, alongside the book case and the radio.

A Film Library for Southern California

By B. J. L.

An educational film library for Southern California, stocked with more than 5,000 sixteen millimeter films for use in schools will be established in Los Angeles by the University of California. The library will be equipped to meet the steadily increasing demand by Southern California schools for educational films, states Boyd S. Rakestraw, assistant director of the University of California Extension Division, on behalf of Leon J. Richardson, director.

An initial expenditure of twenty-seven thousand dollars to stock the library with the educational films has been approved by the University; offices for the library have been established at the University of California Extension Division at 815 South Hill Street, Los Angeles, California, where all bookings and shippings will be handled. The library will be as large or larger than the one now on the Berkeley campus of the University of California. The library will be ready for bookings by March 1.

Japan Educates with Films

By P. D. PERKINS *

Of all countries, perhaps none is more film or camera minded than Japan. Small country villages each have their motion picture theatre. In the cities there is usually a Theatre Street such as Shin Kyogoku in Kyoto, Shinkaichi in Kobe, besides the smaller movie houses to be found near each shopping district. Sundays and holidays find the average family on its outing and usually father or elder brother carries a camera of the latest model with imported lens and range finder. The Japanese are indeed film conscious.

In the theatres, comfort has not been the primary interest and except in a few of the most modern houses, the seats and surroundings leave much to be desired. However, the admission fee is low and the usual program is twice as long as that of an American theatre. In the larger cities foreign films are shown—French, German and American, and of these the average theatregoer seems to prefer German to American films. However, the number of foreign films shown in comparison with Japanese productions is negligible.

Most Japanese films are produced either in Tokyo or Kyoto and most of the larger producers maintain two studios—one in Tokyo for modern pictures and one in Kyoto for historical pictures.

Generally speaking, most of the educational films to be used within the Empire are produced by the Department of Education. Companies such as Okamoto of Tokyo produce and rent films but the Mombusho films are sold. These vary in length from 200 to 1000 meters and are supplied on payment of the rental fee, but no charge for packing or transportation is made. The cost of a film varies depending upon the length. The name, text and price of each new film produced by the Department of Education is announced in the Official Gazette which is issued every day.

Films concerning the Imperial Family are limited to government offices, schools, libraries, museums, public institutions, newspaper and magazine offices and these cannot be shown for profit or may not be sublet.

A list of the general subjects might be of interest in indicating both the topics which the Educational Department wishes to emphasize and those it considers suitable for such methods of teaching: The Imperial Family, Sports and Athletics, Education in National Consciousness, Health and Sanitation, Geography of Japan, Noted Places of Japan, Famous Events, Japanese Industries, Popular Science.

These general classifications include such titles as "In Memory of Admiral Togo," "Athletics for Women," "The Common Fly and its Dangers," "The Care of Babies," "Etiquette," "The Nippon Alps," "The River Sumida," "Visiting Tokyo in an Airship," "Our Steel Industry," "Professions for Women," "The Biology of the Sea," "The Boy and His Father."

*Professor of English, Sanko Kansha, Kyoto, Japan.

The Okamoto company of Tokyo seems to be exceedingly aggressive in producing educational films and these are rented instead of being sold. The usual rental is one yen per reel per day, though a higher fee may be charged for special pictures or the newest production. The Tokyo Nichi Nichi and its sister paper the Osaka Mainichi, though they produce news films for the most part, supply some educational subjects and more important they manage a "School Circulating Cinema League." This league was organized in April, 1928, by thirty primary schools in and near Osaka and a month later was joined by twenty-six primary schools in Tokyo. Since both public and primary and middle schools forbid students to attend motion picture theatres unless they are accompanied by their parents, this league was organized to supply films that would both entertain and educate. There is an organization known as "Kyogo Renmei" (Educational Protection League) of which all secondary schools are members, and committees of teachers from each school regularly visit cinema houses to see that students do not attend.

The films are circulated once a month. To all subscribers special bulletins are sent with a monthly magazine "Cinema Education." The rate of subscription including two bulletins and one copy of the magazine is six yen per month per film for primary schools and eight yen for secondary schools. At the present time there are approximately 449 subscribers in the Osaka district (thirty-one secondary, 418 primary schools). Tokyo has 308 subscribers (ten secondary, 298 primary schools), Kyushu district 102 subscribers (thirty-three secondary, sixty-nine primary schools). Practically all prefectural or public schools now have film projectors.

Representative Titles of Okamoto films are: "A Tour Around Oshima Island," "Akakura in the Winter," "From Tokyo to Aomori," "Forestry in Saghalien," "Ship-building," "The Development of the Railroad," "Prevention of Fire," "The Island of the Sea Leopard," "The Human Body and the Principles of Conception," "The Tonsils," "The Surrender of Port Arthur," "Winter Sports," "Polo and Riding," "The Ant and the Dove" from Aesop's Fables, "The Tongue-Cut Sparrow," "Explanation of the Imperial Rescript," "Eternal as Heaven and Earth."

Most of these films average one or two reels in length and unless it is a sound film the teachers usually give an explanation before or during the picture. In some schools there is also a motion picture camera and pictures are taken of school events, such as wrestling, sea bathing, gymnastics, military drill, etc. Not only are these then projected for the school, but shown to gatherings of graduates who wish to see what their successors are doing and to know how the school is progressing.

It may be noted that Japan is not only fully cognizant of the value of motion pictures as a means of education, but is increasing the appropriations for educational films and no doubt in the future educational films will occupy an even greater position in teaching the boys and girls of Japan. And if one could not only see the films themselves but could watch the faces of the children as they view these monthly programs, one would appreciate that much careful planning had been given to the plots and scenarios, for they are not mere recitals of fact.

The Library Cooperates

By FAITH HOLMES HYERS *

Picture producers are increasingly aware as James Harvey Robinson stated in *THE HUMAN COMEDY*, that "the past is a mine full of precious ore," and they are finding this past, this mine of precious ore in books—fiction, travel, biography, history and even philosophy and psychology (if we consider such titles as *WAKE UP AND LIVE* and *LIFE BEGINS AT FORTY*).

The librarians, on the other hand, have always been aware of this rich ore in books on the past. But, of late, librarians have been oppressed by a tendency on the part of the general public to live in what Gertrude Stein calls "The nowness of now." It can no longer be said that families of average culture have book shelves stocked with work of Thackeray, Sir Walter Scott, Charles Dickens and a complete Shakespeare, or that they read and re-read these classics as they cling to old friends.

The desire to be *au courant* is not only engendered in our daily life, but extends to the motion picture productions. If the screen makes Anna Karenina some one to know or brings Aunt Betsy Trotwood to life, or makes Juliet and her balcony an event for today's discussion, then the books in which these people originate become the thing of the moment.

It is a healthy sign of the times that people do like to follow the seeing of a play on stage or screen by reading the book or play on which it is based. It is the best kind of self-education to want to know what is back of the news—news in the press, news in the films, news on the air. The curiosity that wants to know whether Henry VIII really lived the kind of life Charles Laughton portrayed should be satisfied by libraries; and it is a fact that the Los Angeles Public Library reports brisk circulation of every book about Henry VIII and many English histories during the period of popularity of such a film.

With the advent of the "biography" picture, a new field of profit to libraries is entered. Pictured lives of Richelieu, Disraeli, Pasteur, Florence Nightingale and Rembrandt inspire an interest in life stories which may introduce the vast field of entertaining non-fiction to a fiction fan. For there are more library card-holders than the missionary spirit of the librarian likes to contemplate, who never read anything but fiction.

The producer needs the library in his effort to raise the level of intelligence in his audience. In no case was this more evident than in the beautiful production of "The Barretts of Wimpole Street" for many a conversation could be overheard on the street as to "who were the Barretts anyway, and that fellow called Robert Browning?" Kings, queens, diplomats and pirates may be known to the general public, but an English poet of the 19th century is an unknown quantity.

Without the background acquired by the reading public in perusal of Pearl Buck's books on China, successful production of such a picture as "Good Earth" with its artistic photography, its deep elemental sense of the struggle for existence and the universality of emotion would be a nearly impossible achievement. The audience must

*Library Publicist, Los Angeles Public Library.

have some measure of mental preparation for a picture that is "different." The Library with displays lists and talks on such books as *MY COUNTRY AND MY PEOPLE* by Lin Yutang, *HOUSE OF EXILE* by Nora Waln, *THE FOUR HUNDRED MILLION* by Mary Nourse as well as the novels of Pearl Buck may build up an intelligent interest in Chinese culture and Chinese life which culminates in a true appreciation of the research and care which have been expended on picturization of *THE GOOD EARTH*.

Libraries, may also, do much toward developing appreciation of the technical excellence of today's screen. Fine stills sometimes reveal the photographers' act in composition and lighting that might be missed in following the story. Books on the new techniques in sound and color, in methods of making set models, on costuming, and sample scripts should be a part of library collections, and are all valuable in promoting an intelligent understanding of good films.

Picture-information service was installed in the Los Angeles Public Library in 1934 at the request of the Research Committee of the Los Angeles County Coordinating Council. Today anyone may telephone the Los Angeles Public Library and ask for a review of a current picture. A librarian in the Teachers' Room will answer from a card file kept at the desk, giving the type of picture, whether it is a mystery, a musical picture, a comedy, tragedy, a war story, or an historical picture; naming the cast and producer; giving a brief synopsis of the plot; and stating whether it is suitable for children, young people, adults or "family."

This information service has been popular from the day it was established, according to Miss Rosemary Livsey, Department Librarian of the Teachers' and Children's Rooms. Parents, uncles and aunts and whole families sometimes ask aid in selecting entertainment, and the children themselves call frequently on Friday and Saturday for information on the pictures being shown in their neighborhoods.

The card file used for quick reference is made up of clipped reviews from the *Joint Estimate of Motion Pictures* issued twice monthly.

These brief reviews are supplemented in Miss Livsey's Library Department by various publications listing picture reviews, and the monthly bulletins issued by Mrs. Thomas Winter's Office in Hollywood *Leading Motion Pictures*; the companion publication *Selected Motion Pictures, West Coast and East Coast Previewing Committees*, issued from the office of Will H. Hays in New York City, and weekly sheets from the Fox West Coast Theatre Corporation called "Unbiased Opinion."

The general demand for evaluation of current pictures led H. W. Wilson Company, the library's first aid in indices and digests to begin publishing late in 1935 the *Motion Picture Review Digest* which comes out weekly and has a quarterly cumulation. Skillful in arrangement and condensation this Digest provides data on producer, cast, director, and audience suitability. It digests reports of pre-viewing committees and picture reviews in newspapers and magazines and adds comments of Trade Papers.

Librarians agree that the Wilson Motion Picture Digest is a publication, but believe it does not take the place of the library service on films suitable for children, and that a need yet unfilled, is the reviewing of screen fare in terms children may understand, reviews that will stimulate interest in the right kind of picture and discourage attendance at those unsuitable for younger minds. Such criticism should lead to the production of more pictures which may be rated as "family" fare.

Summarizing, the Library may go hand in hand with the Picture Producer in searching for the "precious ore of the past" in books; it may stem the overwhelming demand for books or the "Nowness of the Now" by following the screen's recreation of past events and vanished people; it may offer backgrounds and side-lights on people and places of screen interest; it may provide collections on the development of the technique and art of sound picture productions; it may assist in educating for better taste in pictures by acting as a clearing-house for reviews and comments on contemporary productions.

Four Star Scripts

Reviewed by TERRY BISSINGER

H. G. Wells, in connection with his screen adaptation of his book "The Nature of Things to Come," let fall a few remarks concerning his interest in the growth of an entirely new type of literature.

The study of the motion picture script as a form of contemporary writing has been carried on only by those who have been interested professionally. The public, classes in English and motion picture appreciation have, for the most part, been handicapped because shooting scripts have not been available. There are plenty of published scripts of legitimate stage dramas; however, the number of published talking picture scripts is very small. They are often not popular with the lay public because the intricate camera directions and technical vocabulary is confusing. And again, in an effort to reduce these technicalities of production directions, too much has been eliminated and the result loses sight of the screen and the related elements that make the work a *talking-picture*.

"FOUR-STAR SCRIPTS," edited by Lorraine Noble and published by Doubleday, Doran & Co., of Garden City, New York, in 1936, is sub-titled Actual Shooting Scripts and How They Are Written—A Text Edition.

The first chapter, entitled "Back of the Scenes in a Talking-Picture Script," describes the "production-factors" governing the writing of scripts in the major studios. The second chapter is called "How Scripts Are Written" and is an unusually interesting description of that subject as well as a necessary preparation to an enjoyment of the rest of the book.

The complete scripts of four outstanding pictures follow: "Lady For a Day," "It Happened One Night," "Little Women," "The Story of Louis Pasteur."

The lay-out of the scenes on the scripts used in the studio has been changed to facilitate more easy reading. The page looks much like that of a printed stage drama and capitals, italics, and regular type differentiate directions, action, and dialogue, respectfully. With these changes a person can read a script with as much ease and enjoyment as a novel and at the same time the student of cinema can study the image continuity, the building up of shot, scene, sequence, camera angle and movement, as well as the use of natural sound and dialogue. Thus, are preserved in a readable form the elements that are peculiar to the sound-cinema. The fine choice of scripts coupled with their unique editing for literary purposes should make this interesting book of special use to teachers and students of motion picture appreciation.

Rhythm in the Film

By DONALD FISCHER *

Music appeals directly to the emotions and through them to the intellect. The fundamentals of music and films are very similar: (1) both enlist the imagination; (2) both are founded on rhythm, the common denominator. Rhythm in music consists of "an accented time-pattern superimposed on a regularly-recurring beat." Film rhythm is obtained in three ways: (1) Cutting—length of shots (like music time-values), order of shots (e.g. long shot—medium shot—close-up); (2) Action-rate—tempo of scene-material (e.g. actors' movement, speech); (3) Camera means—slow or fast motion (e.g. accelerated conveyor-belt in Chaplin's *MODERN TIMES*). Blended, music and film make a greater emotional-appeal than separately. Film music, then, often appeals subconsciously—it requires no slow process of deduction.

What part does music play? The present main function is to enhance the underlying mood of scenes—to act as a psychological commentator. Though scenes change rapidly, as for example in a rapid montage, the music may keep to its own line and thus unify the separate scenes. An example is the long scene in *REMBRANDT* in which he decides to forget sorrow over "Saskia"; music here strikes a rhythmic mean rather than following details of action; the decision he reaches is indicated psychologically by the music's decisive crescendo and new-passion. First an analysis of some specific uses of film music.

Music unifies film. Two particular ways are: (1) leitmotiv—recurring musical themes identified with characters or things, used to foreshadow, coincide with, or recall an action—(e.g. short theme "boy meets girl" for each Chaplin jail-exodus in *Modern Times*); (2) theme-song, ("When It's Twilight on the Trail" in *TRAIL OF THE LONESOME PINE* heard first as atmosphere folk-song, later for funeral song exemplifying the effect of Buddy's death on the singer and mourners).

To set atmosphere, music may show period—(the ancient instruments in *ROMEO AND JULIET*) or place (e.g. bagpipes in *MARY OF SCOTLAND*). At the same time, it may set mood or play a part in the film-story.

To enhance dramatic values, music is used in many ways, such as:

1. Mood-presetting music is valuable to make the audience receptive, to build tension, or foreshadow story-happenings. An example including these points is *THE GENERAL DIED AT DAWN* music—largely composed of themes to be associated with the characters—heard from the trademark up to the story-conflict exposition in the street of the Chinese taxed-to-tatters town.

2. Music background to dialogue, if faded-in softly and properly related in pitch to speaking-voices (for instance high melody outlines deep-voice words; low woodwinds back child-treble), is subtly-strong—is used particularly for lyrical-emotional scenes. Other music-speech combinations are: (1) melodrama—rhythm of music and speech near-coincident as in *AMPHITRYON*; (2) recitative—music fills silence between speech fragments, for instance in *ROMEO AND JULIET*—Romeo's garden-soliloquy after the first balcony scene.

*Summary, M. A. Thesis, University of Southern California, 1937.

3. Music may replace dialogue by accompanying pantomime (e.g. each estrangement in *DODSWORTH*), telling the feelings when the scene is mental for example—sustained dissonant chord during poster-burning grilling of “Gypo” in *THE INFORMER*).

4. Music with noises may have the noises ordered to act like percussion instruments of a sort (in *REMBRANDT*—the windmill music—the “clank” like part of the music), or music may replace noises (e.g. tones for taps of cigarette in *GENERAL DIED AT DAWN*). An often-symbolic close imitation of natural sounds may be made musically (for instance *THE INFORMER*, instrumental imitation for each coin-fall except final downfall using the real sound).

5. Music in synchronization with the visual (e.g. marching band, ballet) is satisfying because both primary senses of sight and hearing are exercised at once. The film can use varying degrees of synchronization from exact (e.g. matching music beat to step) as most used in cartoons and sound-film operettas, to staggered found principally in feature dramatic films (for example—“Gypo” staggering to the church in *THE INFORMER*, the musical beat-notes timed exactly to the movement but inserted at odd intervals so that no feeling of re-enforcement of step by music is given). Music may be matched to the individual tempo of the actor (composer times movement with stop-watch); musical emphasis then may be inserted before, with, or after the action—a gesture for example.

6. In parallelism of music and scene, the music furnishes the expected sound to the scene or duplicates the action. In *THE BAND CONCERT* (Disney) as the music of “William Tell Overture” becomes stormier, a real storm comes up to carry the band and the music—which is still playing—to great heights.

7. The opposite, film counterpoint, as it applies to music, depends on contrast of music and scene for special emphasis—i.e. opposing forces are thrown forcibly together in the same way as two pictures of contrary nature superimposed. Counterpoint is obtained in three ways: (1) music-nature contrasts simultaneously with nature of scene (as in *PETRIFIED FOREST*, loud buoyant jazz from radio contrasts with tense scene of “Jackie” about to kill “Bose” for an insult); (2) music contrasts coincidentally with speech or noises (for instance—the exaggerated whispered prayer of a mother heard at the same time her daughter is singing a loud vaudeville-style song of opposite sentiment—the picture *APPLAUSE*); (3) music in one scene contrasts with music in the next while the scenes remain parallel (for example bugler first seen and heard sounding taps at a funeral, then playing in a dance-band), or music in one scene parallels music in the next while the scenes are contrasted (e.g. orchestra first seen and heard in opera house; opera music dissolves to farewell music as the orchestra is seen next on a railway platform *DARLING OF THE GODS*).

8. As a direct or indirect dramatic motivator, music enters into the story—for instance the barrel-organ near the close of *WINTERSET*, which played, attracts a policeman to save the principals. Especially true is this of musical films with story built around song as in *THE GAY DESPERADO*.

9. Subjective effects thru music try to put us in the character’s place (for instance—man alone in park pantomimes symphony-conducting; spectator hears the music the character supposedly imagines *BORN TO DANCE*).

10. Characterization by music uses themes created to express the personality of the character—i.e. a musical paraphrase of the thoughts (for example—*GARDEN OF ALLAH*; Donald Duck's saucy fast-tempo music).

11. Music may symbolize: in *EMPEROR JONES*—the drum-beats in the film-version meant pursuit but also symbolized the nemesis of the late-deposed jungle-king.

12. Musical metaphor (for example—howling baby seen, but trumpet blast heard) is found most in the cartoon and feature comedy (as in Chaplin's *CITY LIGHTS*, satire of speakers' voices by musical instruments during statue unveiling).

Since sound-films divide into sections, finished musical forms may be used within them (e.g. song-forms, fugue, scherzo, theme-with-variations have been used successfully). Some use of fixed musical forms as a basis for the film-structure has been made (e.g. cartoon *JOI DE VIVRE* using modified song-form of ABC—Trio—CBA with drawings made to synchronize), or the cuts are sometimes made to conform with the tempo and rhythm of the music—(*MIDSUMMER NIGHT'S DREAM*). Other ways of unifying film are to use music for: (1) continuity of story, (2) transitions, (to fill fades, interpret a lapse-of-time), (3) utilitarian purposes—background to keep audience receptive, add interest to static scenes. Easiest to unify might be the concert film (a musical selection illustrated by pictures as in the treatment of Bach's "Little Fugue in G Minor" in *BIG BROADCAST OF 1937*) or the abstract film (music interpreted by abstract visual accompaniment).

Music for the Films

By LEONID SABANEEV *

As Mr. Sabaneev himself so ably phrases it, "This book is intended primarily for the man already familiar with the technique of musical composition, but as yet unacquainted with the special and novel requirements of the cinema." The author is more than qualified in writing such a statement because he has had considerable experience in writing and arranging music to meet the requirements of the films, and his helpful suggestions are of immense value to the musician. It is self-evident that the cinema is a sphere, rich in material and artistic possibilities, providing the musician with a new and vast arena wherein to develop his powers.

From the very beginning music has been associated with the cinema. Its aesthetic function was to fill up the tonal void in the silent film—to supply the necessary poetry and emotion, and to provide rhythm for the happenings on the screen. With the arrival of the sound film, the rôle of music was altered. It ceased to be mere improvisation and developed into strict and solid composition. And now music has to share its functions with dramatic speech and various naturalistic noises. Music is such an integral part of the whole, however, that it often dictates the rhythm and tempi to the screen.

This is recognized by all directors. If the cinema is to become an art, this background should be carefully thought-out and thoroughly well-prepared.

The successful composer for the cinema, in addition to the thorough mastery of

*Reviewed by Edith M. McDonald, Music Supervisor, Arcadia.

the technique of his profession, must be able to write music rapidly and confidently, and be ready, in case of need, to alter it without delay. He must have a good knowledge of musical literature and styles because he is hardly ever asked to create anything new—but is asked to write music in the style of a given period. Little value is attached to a talent for novelty and invention because of the difficulty in recording these effects.

There are three rules to follow in writing music for the screen :

1. It must accord with the mood of the scene.
2. It must coincide rhythmically with the movements of that scene.
3. It must be timed exactly for the duration of the scene.

It is far easier and a great time-saver to defer the actual composition until the film is shot and the "montage" finished. This does away with so many radical alterations which occur while the "montage" is in process. The wise composer will avoid the following :

1. Complex harmonies with many notes—they always blur in reproduction and often sound out of tune.
2. The interweaving of more than two independent and melodic parts.
3. Very high or very low registers.
4. The piling up of notes within a restricted space, particularly in the lower registers.

This book gives the essential, practical, and technical advice to enable composers and conductors to understand the mechanism whereby the sounds of the human voice, the orchestra, etc., are transferred to the celluloid strip. The author includes such topics as: the orchestration of the sound film, conducting and synchronizing, musical doubling, the "montage" of the sound film, and music for animated cartoons. The book is a veritable mine of concise and practical information for the interested seeker.

Creating the Illusion with Sets

By AILEEN BROWN

The largest stage set business in the world goes on in Hollywood. It is the center of the building-up and tearing-down industry, and it takes *three days to build a Rome and only a few hours to effect its fall*. The details are guarded like Victorian virtues. There is sound reason for this reticence on the part of the community that is usually articulate about its successes. Hollywood is in the business of building *illusion*, not sets. It sells glamor, not props or techniques. The public likes to feel that the stork brought "THE BIRTH OF A NATION," and it likes to feel that a cameraman hung in the clouds, mid-Pacific the day that John Barrymore fought the whale.

The background business in Hollywood is indeed a magnificent affair. It involves millions of dollars a year, and has the enjoyment of sinking as much as fifty thousand dollars in a single setting. It employs thousands of craftsmen, designers, artists and architects. Taking pictures on the lot is the fashion even if the Taj Mahal has to be moved to the favorite star. It is more economical and workable than moving the star to the Taj Mahal. And besides the economics there are other questions and con-

siderations. The Taj Mahal may be a bad actor. It may be run down at the heels or be back to the sun or big in the wrong spots. The camera is a demanding little beast with no respect for tradition and sentiment.

Sizing is very important. In the "Crusades," if the fortress had been built of stones in the actual size of the period, they would have had *no dramatic strength*, consequently the stones had to be greatly magnified. In "Anna Karenina," Cedric Gibbons was faced with the problem of making Russia really look like Russia. The Russian interiors of 1875 might have been any other country of the time. The feeling of Russia, however, had *to be sustained*, and this was accomplished by making all the furniture and fixtures *slightly larger*. An oversized Victorian or Louis XVI chair looked immediately slightly Moscow.

There is a definite *system for negotiating backgrounds*, and this system is conducted by a staff, the head of which is the art director. He works with the producer and the picture director, and his name is on the film, accredited. Under him is a group of unit art directors to whom the individual pictures are assigned. Also a number of departments: the drafting rooms (sketches); the set dressing and interior decoration (props, chairs and screens); the drapery department, the greenery and landscape group. Also working under the supervision of the art department are the departments of special effects (fog, snow and storm); processes and miniatures (trick effects and small scenes that look large); the scenic effects (the painted background, for example). With regards to sets Cedric Gibbons says:

"A moving picture set is designed with regard to the action it will hold. The set is never for the set's sake, but for the story's sake. It is not finished until everything intended to be shot by the camera is there. Consequently many of the sets look like the devil. And then after the set is all done to the last pilaster and the prima donna and company have swept in—there is always a camera. If there are any surprises in the stage designing business, they can come through the photograph. A set can be designed of chromium and mirror, sheen and glitter. If the cameraman chooses to use a soft focus lens, where are you?"

In Hollywood, studios permanent sets which are kept after use are only those which are the *common needs* in the plot situations. All others are destroyed. No studio could get through a year without brownstone fronts or a western street. A trip around Warner Brothers lot is a *trip around the world*. There are New York streets, a Venetian canal, Mexican Plaza, Midvale Street, French Street, Canadian Street, Coney Island Street. *Most of the buildings have only a front elevation*. A village store stops abruptly at the back of the front window. Gondolas may be chopped in half.

The public has more or less become used to what is known as the Hollywood touch. It refers primarily to lavishness, and to the show girls in the background business; carved marble staircases, cut-glass decanters, chandeliers, candelabra, penthouses, dressing tables, cologne bottles, bars and lattice work. Hollywood has glorified all of them, and each has performed its little part in producing the illusion of reality to the audiences who view motion pictures.

Animate Light

By FRANCES CHRISTESON *

Light is life to the motion picture. Without it there would be no pictures on the film and no way to show them on the screen. It is light that gives life to the camera and the projector making of them useful things, able to record and rerecord motion. And so it was upon animate light that we depended to bring life to the static material we had to work with when we made a film suggesting some of the work done in the College of Architecture and Fine Arts at the University of Southern California.

Light and the shadows it casts when obstructed is important to the architect. Everything that protrudes from the walls of a building cast shadows at different times of the day. It was this problem that first suggested to us the possibility of filming these changes, this play of light on a real building, by proxy, using beautifully constructed detailed models of buildings and moving light around and over them, simulating the play of light as the sun rises and passes overhead. The result was effective and startling beautiful. We still want to film the play of light over a real building, beginning early in the morning and by stop motion at one minute intervals record the change of light throughout a day.

The section of the film devoted to ceramics presented the same problem of making of static material, a subject suited to our medium. Animate light did it again. The hands of the potter, gently and delicately molding the clay were filmed in very low key dramatic light as the clay on the potter's wheel began to take shape. The light increased through a series of dissolves until a graceful bowl emerged. For the final shot of this sequence we mounted the finished bowl on the wheel and as it turned slowly in close-up, we moved one light over and around it, beginning with a thin crescent of light on the edge of the bowl, and moving through a series of interplaying light and shadows cast by the bowl itself, we end with the light fading out on the same edge. Again animate light gave movement to an inanimate object and at the same time created a beautiful moving pattern.

We ended the sculpture section in the same way, playing a single light over a cast figure as it revolved slowly.

And so we learned how to give life to lifeless material. Apparently we used light in a way it has not been used before in 16 mm field. At least the matched, meaningful lighting made of our film one which prompted the Amateur Cinema League to choose it as one of the ten best amateur films of 1936.

For us it is a step forward in learning to use light purposefully. We pass on the suggestion to you who may have use for it.

*The film here described is: "Architecture and Fine Arts" by Harry Merrick and Frances Christeson, University of Southern California; the article written by Frances Christeson.

The Rose, Queen of Flowers

By ELLIS M. YARNELL

Purpose: Advertising California Roses, Inc., Puente, California. The picture will be used by John van Barneveld, president, in lectures given before garden clubs. It is a 400-foot 16 mm. Kodachrome picture.

The advertising plan, hence the picture, has two main divisions: (1) Instruct the audience in the details of the two-year task of producing a budded rose bush for market; (2) present specimens showing some of the different kinds available.

Plan: Unfortunately, in common with most amateur productions, this picture was started without a detailed shooting script. This would have been difficult to prepare because I knew nothing of the rose business and Mr. van Barneveld, producer-director, knew little about motion pictures. I served as cameraman and cutter.

The following plan was drawn up and followed, the details as to scenes and camera positions being worked out at each step in the field.

Main title: John van Barneveld presents THE ROSE, Queen of Flowers.

DISSOLVE TO

Credit title: Produced by CALIFORNIA ROSES, INC., Puente, California.

Photographed by Ellis M. Yarnell.

FADE OUT:

FADE IN:

Subtitle: The story of growing roses as it is done in our outdoor California nursery.

Subtitle: The foundation: Ragged Robin root stock.

Scene 1: Cutting ragged robin in the field, cutting into shoots, and cleaning the shoots for planting. (December).

Progress of the work: The shooting of the picture was done during a three-day period in mid-September at the nursery. The camera was taken into the field and the different operations filmed from such camera positions as seemed most practical at the time. The employees of the nursery made up the cast, and were instructed to co-operate with the cameraman.

The steps were not necessarily shot in the order of their occurrence in the initial outline. The main point watched was to film shots requiring dissolves together to simplify making the dissolves.

The instructional part of the film has sufficient action and continuity inherent in the material. The shots of different specimens, both in the field and in the cut flowers, lack action. The possibility of adding movement and continuity by some method such as having a person or persons move about inspecting them was considered. The plan was ruled out on the grounds that it would require too much valuable footage. The rose-fancier will be sufficiently interested in the flowers alone; the beauty and novelty of the color pictures will also help.

Approximately one week later, after the first four rolls were returned from the laboratory, I spent about four hours arranging the material roughly according to the outline. I then projected the reel at the nursery and noted the suggestions of the owners. Plans for further cutting, retakes, and subtitles for the body of the picture were discussed. I then made the titles with double-exposed backgrounds; cut according to notes made at the first projection, and spent two days attempting stop-motion pictures of opening buds. A fairly successful shot was obtained of a double rose that required nearly two days to open. Exposures were made about every ten minutes except during the final rapid burst, when exposures were made every five minutes for two hours. Different persons relayed in the task of staying with the equipment for the periodic exposures. Daylight through a window was allowed to fall on the bud between exposures. The daylight was excluded and photoflood lamps turned on for each exposure.

Reflectors were found valuable in lighting the shaded under portions of the plants in the field for closeups of the various operations. Color work requires flat lighting with no sharp shadows, therefore the shooting was arranged so that different locations were used when the sun was in the most favorable direction, behind the camera. The new No. 365 Kodachrome emulsion just released at that time fortunately gives good greens on the foliage. The Weston speed of this emulsion was not available at the time of shooting. Calculating from previous data I decided on a speed of eight, which proved very satisfactory. Absolutely correct exposure is essential to good color rendition.

Extreme close shots of certain operations could not be obtained with short-focus lenses without extension tubes, which were not available. The shots were obtained with the 4½-inch lens by screwing the lens 1½ revolutions beyond the usual focusing scale. By this means a field only five inches high can be obtained. Extreme care must be taken to keep the action within the field and in focus. The main title background an even smaller field. This was accomplished by unscrewing the front lens element as far as possible, thus changing the focal length of the lens. The element was steadied by taping its mount to the main lens barrel.

Fade-ins and fade-outs were used to open and close the main divisions of the picture as well as could be judged from the abbreviated script. All titles and the calendars were faded in and out. The picture was made at 16 frames per second throughout, except the stop-motion.

“Radio is a new force which science has placed in the hands of civilization. Its potential uses are so numerous and varied that it has captivated the imagination of the entire civilized world. As a means of diffusing entertainment and information over wide areas, broadcasting has no peer. Steadily it is breaking down the barriers of isolation, broadening the horizons, and enriching the lives of countless millions of people. Within a dozen years radio broadcasting has become an important social factor in nearly every country in the world.”—Koon, *Cline M., The Art of Teaching by Radio*, 1933, p. 1.

What Are the Problems?

By STANLEY L. COMBS

A recent questionnaire sent out by the Cinema Appreciation League to leaders in education in the secondary field was entitled "What and How in Appreciation of Motion Pictures," and was divided into five main parts. The first part established the purpose for asking suggestions regarding motion picture appreciation, to formulate the opinions of educators and civic leaders, and to give a report of experiences with teaching appreciation of motion pictures. The second part dealt with the objectives and placement of stress in teaching of picture discussion, the question was raised of elevating the tastes and standards for judging motion pictures and thus developing a demand for better pictures. It also asked where the emphasis should be placed in the selection of pictures and their discussion: on content—their social aspects, their interrelationship with the other subjects taught in school. The third part consisted of questions regarding classroom methods of teaching motion picture appreciation, whether as a separate course or as units in another, the time spent in teaching it, to what extent the pupil should learn by doing, and what material is of most value in the class rooms. The fourth part dealt with the major problems in teaching such a course, *i.e.*, definite objectives in the courses of study, definite plans and procedures, projection facilities, sufficient time. The fifth part of the questionnaire asked for suggestions for advancing the teaching of motion picture appreciation with special reference to the University courses needed, availability of useful catalogues, the desirability of better equipped motion picture material in libraries, and the experiences and attitudes toward publicity material sent by commercial organizations and other published guides, criticisms, and picture reviews.

Mrs. Helen Rand Miller of the National Council of Teachers of English, Evanston, Illinois, believes that the term of appreciation as applied to the teaching of motion pictures is false. She feels that motion pictures should be evaluated in the light of standards, which have been set up in the class room, and thus develop motion picture discrimination which will lead to the demand for better pictures. Others suggest that pupils should be taught "to select pictures intelligently," should have "a set of standards which may be applied to all pictures seen." Miss Annette Glick, Supervisor of the Visual Education Section of the Los Angeles Schools, believes that "critical appreciation" can be taught.

Mrs. Howard C. Ray of Palo Alto High School says that "an average of one hour per week during the *entire* high school course is allotted to motion picture appreciation" as part of English courses, and Social Science courses. She also says that "films as a whole—good, bad, and indifferent—are the greatest single educational influence in the life of the American child of today, irrespective of the use made of those films in the schools themselves. . . . Despite lip service to the motion picture appreciation ideal, no cooperation whatever is being offered schools in the way of providing special contract arrangements to permit educational showings of any save second-rate pictures. . . . In this day when teachers and students are eager to avail themselves of motion picture materials, when producers express a desire to make more pictures of the

finer type, why is no progress being made toward making those finer pictures available?"

The school system of Boulder, Colorado, according to Mr. Claude E. Wilson, is in the process of establishing a real program in visual education and the appreciation of movies, and "our schools are desirous of securing information that will tell us where we may best teach appreciation of the cinema, in a special class or integrated in several classes."

With the question of the extent the children should be privileged to learn by doing, *i.e.*, by making 16 or 8mm. motion pictures, or doing other experimental work in the field, Miss Lillian E. Davis of Sacramento believes this is a good means of motivation, the opportunity being available. The Superintendent of Schools of Monrovia feels such work would be of little significance, and that it would be too costly. Miss Isabel M. Gray of North Hollywood says, "I am of the opinion that it would not be, at present, a useful activity in public schools." Others say, "this would hardly be worth the time involved in an English class room," and "probably helpful, but requiring time, money, and experience."

Another suggestion is that experimental work be used only in teaching technical production courses for the few, or as a culminating activity for a unit of work. Mr. F. G. Macomber of the Curriculum Department of the Riverside City Schools believes that it would help in understanding the medium of motion picture art and technique. In answering the question of what to emphasize—content, medium, or the educational aspect—Mrs. Howard Ray says, "the question of the interrelationship of motion pictures with numerous departments (in schools) represents one of its greatest values, serving to break down the opinion encouraged by the average school organizations that life is made up of air-tight compartments which bear no relation to each other."

Mr. H. A. Gray of the Erpi Consultants of New York City believes that the content of the pictures should be given first and foremost importance; interrelationship with the subjects taught in the school, second; and understanding the medium of the motion picture art and technique, third.

Beatrice R. Trippe, Teacher of Motion Picture Appreciation in West High School, Rochester, New York says, in part, "I am convinced that we can elevate the taste and standards of appreciation of motion pictures and develop a demand for better pictures. Close scrutiny of the progress of my students in this course has convinced me of this. Free discussion, encouragement in the expression of honest opinion regarding pictures, questions designed to bring the pupil to form correct conclusions for himself instead of being told, group attendance at pictures good and poor, evaluation sheets not as an end in themselves but used to prompt thought about different attributes of a picture, written and oral reports in which the pupil expresses his personal opinion and reaction to a certain picture, which the class as a whole has not seen, studies of stills, study of motion picture history, careful study of professional reviews—all these are some of the projects of which I have made use. I think the stress should be placed on teaching the content of pictures, first, and the understanding of the medium of the motion picture, second. At West High Motion Picture Appreciation is taught as an elective course in the English Department."

The Function of An Educational Film

From the address by DR. V. C. ARNSPIGER *

In considering the introduction of the film into the educational program of the school, we must first give attention to the function to be performed by this medium of communication. It is simply this—to overcome limitations to the presentation of concepts which are now restricting human learning.

The history of teaching has been largely a record of man's attempt to overcome these limitations. In the far-distant past learning was slow because precept and example were the tools of teaching. The emergence of language made available to man a tremendously powerful tool. The printed word made possible the wider dissemination of knowledge. With the coming of the telescope and the microscope began man's monumental explorations into unknown worlds which otherwise would have been forever beyond his ken.

With all these tools of learning and teaching, however, it is difficult to present the vital, dynamic, moving quality of life to the new generation. Our dependence upon the printed word has operated as a definite restriction to the development of the curriculum. This difficulty is often apparent when proposals are made to include new concepts in courses of study. Often these proposals meet with the objection that the concepts are too complex or too difficult for a given grade-level, when the real objection is that they are too difficult to be presented by means of the printed word.

Research and investigation in the field of the sound film during the past seven years has revealed the fact that many of those limitations to learning can be overcome by the scientific use of this new medium of communication when it is properly prepared.

Most of the research of the past in the field of educational films has been confined to the testing in the classroom of films which happen to have been produced. The school no longer need be, nor should be, satisfied with anything less than a thoroughgoing evaluation of films in terms of adequate standards before purchased.

To summarize the production of an educational film in a succession of steps will indicate how these standards may be applied in the course of production of the film as well as by the prospective purchaser.

The first step is the working-up of the unit of instruction. This unit should be in itself an excellent teaching aid. It should include a statement of objectives, an overview for the teacher, suggested approaches to the study of the unit, a fully developed content of subject matter, suggestions for study activities or projects, culminating activities, and an adequate bibliography. Up to this point the film has not been considered.

The next step is a careful analysis of the subject matter of the unit whereby the various elements are classified in the following categories:

1. Those facts, ideas, and concepts which can best be presented by means of the printed word.

*Director of Research FRPI Picture Consultants, Inc., abstract, Marion L. Israel.

2. Those which can best be presented by means of the spoken word; that is, which can best be comprehended by means of teacher-and-class explanations and questions.
3. Those which can best be presented in a group discussion.
4. Those which can best be presented by the laboratory method.
5. Those which require for adequate presentation mechanical devices involving motion, sound, magnification, reduction of distance, isolation of concepts, and the like.

The subject matter which falls into the fifth class is that which will be worked into the film continuity, and the production of the educational film starts at this point.

It can be seen that this procedure will be very different from the so-called educational film in which a man simply "sprays the landscape" with a camera. A film produced after the preparation described fills a unique place in the teaching process. It is not expected to do the entire job, to convey all the information to be derived from the unit. It functions as a special-purpose tool, which the teacher welcomes as a medium of communication.

Opposed to a haphazard system of audio-visual instruction is the planned program in which the film takes its proper place. The materials used should be well integrated with the whole program of instruction. A serious attempt should be made to expand the curriculum beyond the offering possible with the older devices. The materials should be selected according to recognized standards.

For the educational film, these standards should include:

1. Instructional value—the film should be a comprehensively taught lesson fitted directly to the course of study.
2. Uniqueness—the content of the film should include only that which can best be presented by this medium.
3. Unity—unity is insured by the adherence to a central theme to which each sequence contributes.
4. Accuracy—all subject matter must be accurate and authentic.
5. Thoroughness—the central theme should be presented in sufficient detail to leave no blank spots in comprehension.
6. Technical excellence—good lighting, sharp definition, and well-balanced composition, with clear and intelligible sound, are essential.
7. Artistic value—the total effect of the film should impress the spectator as an artistic presentation.

The talking picture seems destined to play a large part in the school of tomorrow because it is essential to the solution of educational problems created by the ever-expanding curriculum. Its most promising functions appear to be: the release of teachers from time-consuming work, thus making more time available for those duties which can not be mechanized; the overcoming of those limitations to learning which now retard educational progress on all levels; the economical expansion of the curriculum; fulfillment of the learning needs of thousands of students for whom the present twelve-year system of education is really but a six-year program because of major psychological difficulties; the possibility of a cultural and educational program for adults designed to enrich and clarify social concepts, and so enhance community life.

Motion Pictures in the New Education

By FRED W. ORTH *

The results of recent scientific investigations relative to the influence of motion pictures upon education reveal startling and somewhat shocking evidence heretofore unknown. We learn that 28,000,000 children attend the movies on an average of once each week; that a goodly proportion of this number attend six times each week. Delinquent children are found to attend more frequently than other children and many of the activities of this group can be traced to the influence of the movies.

The motion picture has surpassed the printing press in its capacity to educate. That it has the power to create and to change attitudes for or against social sanctions, political practices, religious concepts, emotional experiences and conduct patterns of children is no longer a supposition. The power for education of young and old alike is present in the motion picture film.

Forman,¹ in his summary of the finding of the Payne Foundation stated that children learn more rapidly from motion pictures than from books and retain this information longer. It was further discovered that they learn a very large percentage of what superior adults learn and that they usually remember it longer and in greater detail. Impressions gained are lasting and increase with time.

Movies provide for increased mental receptivity. The pupil is expectant, impressionable, eager for new knowledge, sights and experiences. It educates while it entertains, and entertains while it educates. A medium which does this is too valuable to be omitted from the ranks of the principal aids to education. The motion picture provides not only a positive education available through an unsurpassed teaching device, but it also furnishes a mass of misinformation.

Perhaps the outstanding criticism of motion pictures today especially from the point of view of their suitability for children, is their unreality. Success is pictured as easily achieved, and luxury easily obtained.

Realizing the harmful effects of nondesirable commercial films upon children and the dearth of suitable pictures on the juvenile level, national and civic and religious organizations recommend that provisions be made for the distribution of non-theatrical films for wholesome recreation and desirable entertainment.

Why can we not have pictures of ordinary children engaged in the wholesome experience of child life? Children enjoy seeing others like themselves do things which they themselves can do. Let the school be the studio or perhaps the playground or park. Pupil's experiences need not necessarily be confined to the classroom.

The school provides the natural setting and must serve as a center for the development of such juvenile scenarios. A recent publication contains an excess of 7,000 activities, any one of which if produced would make an excellent film for children.²

*Principal Virginia Road School, Los Angeles, California.

1. Forman, J. F., *Influence of Motion Pictures Upon Children*. Macmillan Company, New York, 1934.

2. Carey, A. E., Hannah, P. R., and Merian, J. L., *Catalogue, Units of work, Activities and projects up to 1932*. Teachers' College, Columbia University, New York, 1932.

Children are natural actors. All that is needed is an understanding director in the form of a teacher who may also act in the capacity of the cameraman. Pictures produced under such conditions afford the children unlimited opportunity for creative expression as well as impression. Russia leads the world in the production of such pictures.

A number of such pictures have recently been produced through the influence of the Los Angeles City Visual Education Department.¹ They have been the source of enlightenment and entertainment to large audiences of children and adults. Because of their highly instructive and entertaining values, they serve as excellent material for children to see in place of many of the undesirable commercial films to which children are subjected when frequenting the motion picture theatre.

Films of this type are of immeasurable value for public relations. They enlighten the parents and the public concerning new teaching procedures and the work of the schools. To see the average school as it really functions throughout the week or year would require innumerable visitations on the part of our citizens. After witnessing the showing of a recent school produced film, a studio representative recommended that steps be taken to allow such pictures to be exhibited in the commercial theatres in the place of travelogues with the belief that they would aid in "reselling" our schools to the public.

The motion picture camera provides a medium through which the average teacher can record such activities. The motion picture is especially useful in *motivating school work*. The recorded activity will invariably stimulate further activity. In pursuing the progressive program, films are particularly helpful in making pupils conscious of the necessity for new techniques, especially in the manual activities.

An example is the recent recording of the process of construction of unique objects of handwork. Interest in and enthusiasm for a different dance was created on the part of a group of timid and somewhat anti-social pupils through the showing of a motion picture record of the way in which children much like themselves, perfected and enjoyed it. Such records are also valuable as "stock shots" for future use. Films of this type are usually very short, not more than fifty feet in length, just long enough to stimulate children to action in desirable fields of activity.

Prospective teachers in training and teachers now in service who desire to learn more of progressive methods of teaching are seldom able to witness the teaching of a unit of work from beginning to end. Sufficient time for such an extensive series of observations is neither available for pupil or teacher. The usual "piece-meal" observations become of increased value, however, if detailed accounts of the activities observed are made available. The Los Angeles City Visual Education Department through its research division has "bridged the gap" and has now made available for teachers a pictorial presentation of numerous activities from their points of inception to their completed forms. These pictures present in fifteen minutes much of the actual work of the pupils over a period of weeks, showing a natural correlation and integration of all subjects involved.

1. Visual Education Department, Los Angeles City Schools.

Cinema Appreciation in High School Life

By MARIAN L. EVANS *

High school students are living a variety of motion picture film experiences which are greatly influencing their life attitudes and appreciations.

First, there is the *self-chosen* or sometimes non-selected thrilling *entertainment "movie"* which is seen in the theatre by individuals or friendly groups in out of school hours. Second, the *school selected narrative, dramatic or special feature film*, which is often presented as an auditorium program, may be viewed by the entire student body or by special assembly groups. Third, we have the *classroom teaching or text film* which is presented by the instructor to introduce, illustrate, correlate or integrate a specific topic of class study and discussion. Fourth, the *extra-curricular motion picture* is often shown to clubs, home room groups, boy scouts, campfire girls, etc., to follow up particular interests, hobbies or sports of the boys and girls such as, swimming, camping, rowing, tennis, photography, home nursing, food preparation, arts and crafts. Fifth, the student created film, which may be a screen version of an original play or story, an adaptation or a pictorial record of a school activity, may prove to be the most valuable of all film experiences for both the student producers and the student audience.

Today, we find that the methods by which photoplay appreciation guidance is being offered vary according to different high school programs. In some cases, a limited number of boys and girls who are especially interested in the various phases of motion picture production are given an opportunity for intimate and intensive study of the artistic, dramatic and technical phases of the motion picture through special credited elective courses.

On the other hand, a much larger group are now being reached by the *integration of photoplay appreciation* units into such already established courses in the curriculum as Art, Drama, English, Music, Social Science and Science. Such units, containing suggested student problems, discussions and activities are developed as an integral part of the subject being studied.

Another very effective way of offering photoplay guidance to all the students in the high school is through the auditorium film program assembly. In fact, this method of the film approach to learning offers one of the greatest challenges to secondary school education today, in that the motion picture has potential social, vocational, health and aesthetic as well as recreational life values which are capable of deeply enriching and balancing the physical, mental, and emotional life of boys and girls. Flexibility, and continuity makes it an integrative medium of expression and communication today. By uniting the actual living situations and vicarious educational experiences of student life, it will successfully aid the process of fusion.

Such auditorium films may be selected so as to encompass a wide variety of subject to include such appealing and dramatic subjects as the historical film which sketches man's rise from savagery to civilization, "The Human Adventure," the biological "Tree of Life," the astronomical film revelation, "The Solar Family,"

*Director of Visual Education, San Diego City Schools.

the picturesque musical, "William Tell," the artistic and stirring, "Thunder Over Mexico," and the epic geographical, "Grass," "Korean Rice Farmer," "Face of Britain," and "Man of Aran." If these auditorium films are chosen to appeal to the fundamental human interests and common needs of the entire student body, they would surely aid in the process of developing truly integrated personalities who would personify balanced healthful, useful, cooperative, appreciative living—the goal of secondary education today.

A High School Movie Project

By MARJORIE MATTHEWS *

The trials of the Movie Club at Chico High School, Chico, California, have been numerous but stimulating according to Marjorie Matthews. She says, "The main difficulties which have confronted us since our organization last year are lack of money and the high cost of photography. The club is extremely popular, but many who apply are drawn merely by the magic term 'movie' and are soon confounded by the serious application and work incident to carrying out the club objectives. The ability of students to produce plays is taken for granted but motion pictures are new and untried. High school students can't produce successful photoplays!

"To a certain extent many of these obstacles have been overcome. First we grappled with the financial wolf. By dint of levying 25-cent dues, exhibiting a rented film, and a 'jitney' dance, we closed our first semester with \$8.00 toward a camera. The next semester more members were admitted. A contest netted us enough for the down payment on a Model A Cine Camera—we are still struggling to pay the remainder.

"But now we had the basic requirement for making a film. While the financial alchemists had been turning nothing into gold, a story committee had been changing a few hazy ideas into a scenario. We built our story around a school situation where our settings were ready made. Football season being at its peak, we used it for our climax; thus the story idea which became 'High School Hero, or The Rise of Teddy Norton.'

"With a camera, two rolls of films, and a script, two inexperienced cameraman, and a fine lot of enthusiasm, we started shooting. I directed, assisted by two willing, energetic youngsters. We started with the football shots. All week-end we worked at top speed making use of the precious light. Our film was gone before we were well under way, but a local photographer trusted us for seven more rolls. For three weeks we shot and re-shot without benefit of lighting devices, filters or any mechanical aids to good photography. We could not use school hours and after school it was light for only about twenty minutes. Our best cameraman had a paper route. The leading man lived twenty miles away in the hills. The leading lady was given to appearing in a frock different from that she had worn in another part of the same scene. The cameraman would forget that the take called for a fade-in or fade-out—these were hand made, by the way.

*Instructor Chico High School, Chico, California.

"Eventually the last title was taken and the nine rolls of film were ready to cut. Night after night we worked at this, using a rewind made of a boy's erector set, and a small Craig Jr. splicer. Finally came the day when, some thirty-six dollars in the red, we darkened the club room to test the finished product on the whole membership. Only the editors had seen the rushes; no one had viewed the film in sequence. The general attitude was doubtful. A silence fell, a feeling of growing interest filled the room—the first laugh came when it should have, then another—now surprised, appreciative exclamations could be heard. Sweet music to the jaded ears and weary brains of the production staff!

"After the preview there was no question of the support and confidence of the organization. They managed the exhibition skillfully, and to our surprise, the premiere drew more than 500 people. Our expenses were made on one showing."

The students are now looking forward enthusiastically to next semester's movie. The camera is nearly paid for, and we have proved that we mean serious business. Furthermore, this practical experience in cinematography has led to a more intelligent analysis of professional films. At present we hopefully anticipate a future financial stability, made possible by the proceeds from the exhibition of our own films.

Learning by Doing Educational Film Forum

By F. W. O.

EDUCATIONAL FILMS was the theme of the membership meeting held on December 14th at the Bell and Howell Studio in Hollywood. An interesting preview of silent and sound motion pictures depicting progressive education practices from kindergarten through high school was presented. Teaching films, students' films, and films of a scientific nature were included.

CIRCUS PARADE was the first film to be shown. It was a film record of the influence of a "stock shot" (or a short motion picture) upon a kindergarten group.

A STUDY OF JAPAN represented a complete film record of a third grade Unit of Work carrying the observer through sixteen sequences of related activities. Half of the motion picture was in full color.

VISUAL AIDS IN THE UNIT OF WORK is a motion picture record of a unit of work on the Vikings which was produced by the Los Angeles City Schools, Visual Department. It is a teacher-training film which recorded the intensive uses of visual aids in a unit of instruction.

SOMBRERO produced by Miss Dora Dysart is a social studies film on Mexico, showing in full natural color, community life in urban and rural cities; also much of the beauty of this romantic country.

THE DATE INDUSTRY is a high school student production directed by Miss Edith Frost, teacher. It is by far the best film on the subject yet produced for students.

A STRAND OF SILK represents a systematic record of the life cycle of the silk caterpillar as viewed by little people. It was photographed in full natural color.

THE SPIRIT OF THE PLAINS, is described elsewhere in this issue.

Appreciation Problems Answered

Riverside Conference

Many problems in the teaching of cinema appreciation were answered at the Riverside Convention of the American Institute of Cinematography held December 18th and 19th at Riverside, California. Dr. Boris V. Morkovin, head of the Department of Cinematography at the University of Southern California, in introducing the chairman of the day, pointed out the divergence between the educational field in motion pictures, and the entertainment field. He said, that, "Films speed up learning."

Dr. V. C. Arnspiger, Director of Research for Erpi Picture Consultants, Inc., found that the motion picture was of greater value as a teaching adjunct for those of lower intelligence levels. He estimated about 20,000 schools now teaching appreciation in the United States, but without any great degree of uniformity.

Dr. Garland Greever, Chairman of Motion Picture Research Committee, found in his classes of creative writing, a great difference between the classics in printed form and on the screen—in plot, in character and in emphasis. The cinema is a different kind of medium, with such elements as rhythm, color, mood, and tempo to consider.

Dr. Rufus B. von KleinSmid, President of the American Institute of Cinematography in his remarks depicted an amazing advancement of the cinema in its technical artistic brilliance along with its growth of significance of theme, during the last two decades from the nickelodeon to such pictures as *THE LIFE OF LOUIS PASTEUR*, and *ROMEO AND JULIET*. This progress in commercial cinema has brought about a new situation for the educational world. Commercial pictures at their best have become an important factor for general education. Because of the variety and richness of authentic research material, they are an aid to specific subjects and problems of social science, literature, medicine, other sciences, and arts.

Mr. Ralph Jester of the Paramount Studios, pointed out that films producers were doing so well that they were not interested in educational films, unless the concerted action on the part of the educators can convince them that they should utilize and edit parts of fictional films which have an educational significance for use in schools.

The Saturday meeting was under the Chairmanship of Dr. C. C. Trillingham, Assistant Superintendent of County Schools, Los Angeles. He has contributed to the objectives of this organization as Director of Curriculum in the secondary schools.

The first speaker, Mary-Clint Irion, Assistant Director of Visual Education in Los Angeles County Schools, discussed the aims which might be achieved through motion picture courses in appreciation. She used as the basis for her discussion the results of survey which has been recently made by the Cinema Appreciation League. She particularly stressed motion pictures appreciation which will result in a better understanding and grasp of social problem. Miss Irion expressed confidence in a more intelligent selection and a critical evaluation of pictures as a result of courses in Motion Picture Appreciation.

The methods by which teachers have endeavored to achieve their objectives in teaching Motion Picture Appreciation and how effective they have proven were dis-

cussed by Marion Evans, Supervisor of Visual Instruction, San Diego City Schools.* Objectives desired may be realized in the new fused programs which are rapidly being started in many schools. The new school program will recognize and utilize the motion picture with all its potentialities in the educational field.

In her contribution to the discussion—Marion Louise Israel, Director of Visual Education in the Los Angeles County Schools, answered many of the questions which teachers raise as to what materials are suitable for studies in Motion Picture Appreciation, what are available and where they may be obtained. A resolution was made from the floor that a committee be appointed to compile an annotated bibliography for teachers which will assist them in their class in Motion Picture Appreciation.

Miss Lillian Davis, teacher of English in the Sacramento High School, gave many helpful suggestions to teachers interested in inaugurating such courses in their schools. Miss Davis also discussed the problems of obstacles which teachers have met, and how they have overcome them.

Dr. C. C. Trillingham closed the meeting with a brief but inclusive summary of the discussions of the morning.

Following the round table discussion: "The Spirit of the Plains," was shown, a picture which was produced at Paramount under the direction of Ralph Jester, Assistant to Cecil B. DeMille. The film is a realization of the type of picture of which teachers have been so greatly in need for use in their classrooms. In this picture, Mr. Jester has used sequences from "The Plainsman," a Paramount picture which has just recently been released. The result is a one reel picture on 16mm. film, rich in material for social studies classes. The beautiful photographic effects of the picture are heightened by the musical background.

Teachers who have long bemoaned the lack of suitable material for use in their classes will rejoice at this move on the part of the studios to help teachers to meet their educational needs. They are looking forward to similar one reel 16mm. pictures which Mr. Jester plans for the future.

Cinema Appreciation Forums

First Meeting, JANUARY 22, 1937.

At the dinner preceding the Forum, Mr. Jean Hersholt, noted character actor was introduced. The actor described his earlier experiences in picture work.

In discussing the quintuplets, he said they were very healthy and were beginning to talk and walk. Hersholt described the curio and souvenir booths near the hospital as, "looking almost like a circus."

Dr. Kurt B. Von Weisslingen, chairman of the Forum, explained that 45% of our knowledge of acting and directing comes from between the covers of a book, but we could readily learn more from men who have made national and international success, such as Mr. Hersholt and Mr. Viertel.

Mr. Hersholt then showed some personal movies taken by him while in Europe four years ago. The contrast of the business life with that of America was striking.

*Article in this Issue by Miss Evans.

Occupations were represented by signs: an optical shop was indicated by a wooden sign representing a pair of glasses, shoes for a cobbler, watches for the watchmaker, and so on. Two reels in color showed the famous "Quints" in their home and at play.

The second speaker on the Forum was Mr. Berthold Viertel, who formerly directed at the Viennese Theatre and who was responsible for introducing our American playwright, Eugene G. O'Neill to German audiences.

Viertel began directing when he was ten years old. He explained that the mimic types, "exhibitionists" are characteristic of the southern European. Gesture is very important in acting. The most essential prerequisite for both the screen and stage actor is imagination. Acting is an imaginative conception of the character embodied into a concrete image by means of a marvelous instrument of the actor's body and mind. The character actor in Europe is rated higher than the leading man in America. The German stage loves tragedy, drama and the utmost sharpness of character delineation. In America and England, the leading men are more in the foreground. Character actors like Charles Laughton are very rare. Mr. Viertel said Jean Hersholt was a human character actor. Motion pictures create a new human realism. The first law of the actor is absolute re-location of personality; then he is natural.

One of the most important things in acting, is being able to "wait." An actor is able to play scenes well only if he has learned to wait with complete grace. It takes away self consciousness. The tempo of filming means merely complete continuity of the thought, with action here and there in a certain rhythm; you feel it.

Everyone is an actor and everyone is a poet; the only difference being that the actor in life has only one part, and that is directing his entire life. A good actor must have confidence in himself.

Second Meeting, FEBRUARY 19, 1937.

At the Cinema Appreciation League dinner held in the Elizabeth von KleinSmid Hall, several guests of honor were presented. Laura Dreyfus Barney, connected with the Cinematographic Division of the League of Nations, Geneva, stated that the films now being brought to Europe were of a more intellectual and artistic nature than those of previous years, and that reports of several hundreds of world delegates at the last Rome Institute of Educational Congress of Cinematography marked great progress in scientific and educational films. Other guests of honor were Count Zanardi Landi and his daughter, Miss Elissa Landi, stage and screen actress and poetess.

Dr. Vernon B. Herbst, noted psychiatrist, who has recently returned from a long sojourn in India, with unique films of great educational value, expressed his sympathy with the work of the American Institute of Cinematography.

Dr. Boris V. Morkovin opened the meeting with an explanation of the purposes of the American Institute of Cinematography. Emphasizing the international atmosphere of the evening, he said, "One of our aims is to bring an understanding between

nations. At a time of a grave world crisis which is threatening our civilization, it is especially important to insist on the possibility of the cinema and radio as aids in averting the impending relapse into medievalism, by bringing about a mutual understanding. The cinema, however, will be helpless unless other powerful international institutions are nurturing the plant of peace and brotherhood, with all the ramifications and devices for the development and expansion of the idea.

Dr. Greever, chairman of the Forum, presented Mrs. Laura Dreyfus Barney, whose topic was "The International Aspects of Motion Pictures." She described the cinematographic work of the League of Nations, especially in the field of education and social welfare and intellectual cooperation, and gave an interesting report on the cinematographic activities of the major nations. Several nations have agreed that educational films should be exempt from duty. She quoted the opinion of different leading statesmen of Europe such as Mr. Stanley Baldwin, prime minister of England, on the vital importance of films for national culture and international understanding of more extensive and effective use of non-theatrical films. In Europe, she said, newsreels are of great importance because they have the characteristic of actuality. However, such films can be very dangerous if they are used for narrow nationalistic or militaristic propaganda. In closing, Mrs. Barney said that along with other undeveloped artistic potentialities this art has a strong mass appeal and it is rapidly becoming a powerful instrument of mental and social control.

Miss Elissa Landi gave readings of some original poems which furnished a brilliant spot in the meeting. Her dramatic ability as an actress was well demonstrated in the readings.

Dr. Greever pointed out that the American Institute of Cinematography, in its endeavor to be a clearing house of cultural interests in cinema, is especially proud to welcome in Miss Landi the unusual combination of a literary genius and a talented actress. This marks a new milestone in the development of cinema as a projection of great national genius in all fields of literary, artistic and scientific creation.

Dr. Herbst, world traveler, showed his films, "Capturing White Elephants in India Jungles," and "The Wedding of the Maharaja." These films were high lights of the program and proved that the expressive qualities of motion picture technique could be developed by the ingenious use of camera angles and by a variety of shots with a 16mm. camera.

Montague Love, pioneer of the motion picture in England and America, presented the comparison between stage and screen acting. He vitalized his discourse by some interesting details from his various amusing experiences; he emphasized the advantage that an extensive work in Shakesperian plays gave to an actor. "An actor who can play Shakespeare has learned the technique of diction." Mr. Lowe says he has never been nervous while acting in motion pictures. He attributes this fact to his early training. In conclusion Mr. Love expressed his appreciation for the work of the make up department of the Westmore Brothers and Jack Dawn. They have enlarged the range of motion picture acting by their "sculptural" make-up.

Open Letter to Subscribers

We want to thank all our loyal subscribers for their splendid support and interest. Could we ask you to increase the sphere of our influence by asking your school or college, and your public library to put OUR magazine on their shelves?

Notify your local newspaper of our activities, they will be glad to hear about them. Perhaps your business or school associates would like to have a personal subscription, show him your copy.

This is *your* magazine do not hesitate at any time to make suggestions or ask questions about any phases of Cinematography. If we don't know, we will seek the opinion of studio and technical experts who are close at hand.

In the next issue we are planning an OPEN FORUM so that subscribers may ask questions or make suggestions—a sort of Round Table—by mail. This feature will be especially valuable to those outside California who find it inconvenient to come to Institute sessions.

Summer Institute

JUNE TO AUGUST . . *Motion Picture Summer Session*—The University of Southern California.

Fundamental of Production, Story and Continuity, Social and Psychological Aspects of Motion Pictures, Motion Picture Appreciation, Audio-visual Education. Instructors: Dr. M. Metfessel, Dr. B. V. Morkovin, and Mrs. S. M. Mullen; with guests artists and experts from Hollywood.

National Cinema Appreciation Convention

(Symposium, excursions, performance, and preview).

Pre-convention Session—July 6-7, 1937.

Convention Session—July 29-31, 1937.

Convention Fee. (a) Without Studio Excursion and Preview, \$1.00.

(b) With Studio Excursion and Preview, \$2.00.

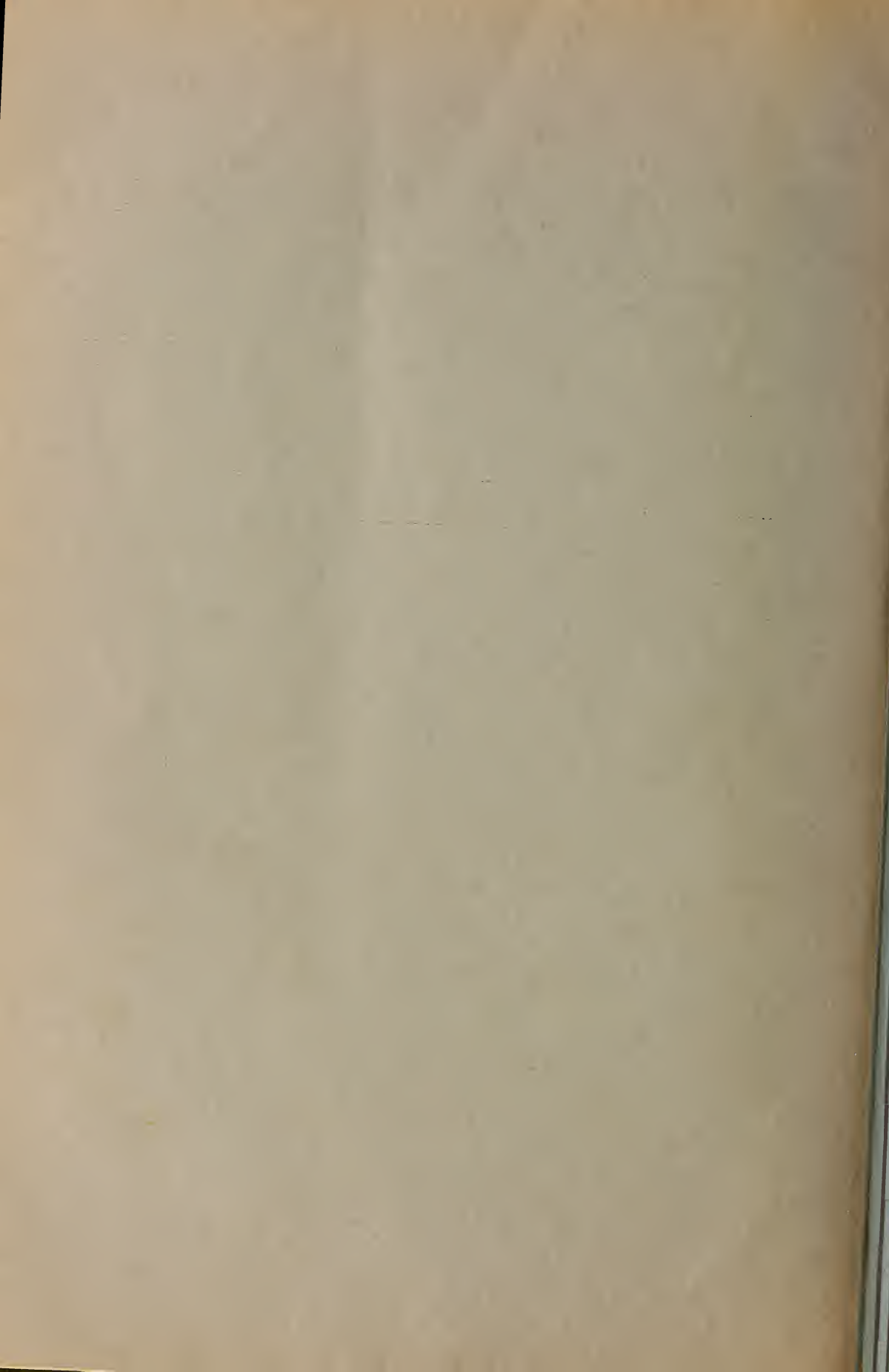
(c) Summer Cinema Appreciation Banquet with Speakers from Hollywood (Price \$1.50) Town and Gown Foyer.

Subscription to CINEMA PROGRESS magazine for 1937 including membership in the Cinema Appreciation League, \$1.00.

CINEMA APPRECIATION LEAGUE, 3551 University Ave., Box 74, Los Angeles, Calif.

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C I N E M A ♦

♦ P R O G R E S S

Vol. II	No. 2
June	1937

PUBLICATION OF
The Cinema Appreciation League

Under the Auspices of

The American Institute of Cinematography, Inc.

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Subscription Rates \$1.00 for Academic Year (Five Issues)
30c Per Copy

PUBLISHING OFFICE: 3551 UNIVERSITY AVENUE
Los Angeles, California

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Milestones of the Cinema Progress

At the Fourth Annual Banquet of the American Institute of Cinematography, awards of achievement in the form of silver plaques were bestowed upon the following new honorary members by Dr. Rufus B. von KleinSmid:

STATEMENT OF AWARDS

1937

- LIONEL BARRYMORE . . for his distinguished achievement on the stage and in motion pictures during the past 28 years.
- CECIL B. DE MILLE . . for his distinguished achievements as producer and director of many notable motion pictures including "*The King of Kings*" and "*The Plainsman*."
- FRANCES MARION . . for her distinguished achievements in the writing of original stories and screen plays.
- BORIS MORROS . . . for his distinguished achievements in creating higher standards of music in motion picture productions and theatres.
- MISS LUISE RAINER . . for her distinguished performance in the motion picture, "*The Good Earth*."
- SPENCER TRACY . . . for his distinguished performance in the motion picture, "*Captains Courageous*."
- SLAVKO VORKAPICH . . for his distinguished achievements in advancing montage as a *major* element in motion picture production.
- ADOLPH ZUKOR . . . for his distinguished contributions to the advancement of motion pictures during the past 25 years.

Honorary Members

Warner Baxter	William Dieterle	Rouben Mamoulian
Frank Capra	Walt Disney	Victor Milner
Claudette Colbert	Howard Estabrook	Paul Muni
John Cromwell	Sidney Franklin	Jane Murfin
Jack Conway	Henry Hathaway	Max Reinhardt
Gary Cooper	Helen Hayes	Robert Riskin
George Cukor	Frank Lloyd	W. S. Van Dyke
Bette Davis	Ernst Lubitsch	King Vidor

Film Award To Promote World Peace

We have overcome space barriers by networks of railroads, steamship lines, airplanes, and radio and made this planet our neighborhood. But when the world became smaller it also became deadlier. Instead of bringing us closer together, the newly-found proximity has bred potential sources of destruction, making air raids and sudden invasions by mechanized armies possible.

Unless the growth of mere physical communication is paralleled by the advancement of mental and moral communication, universal destruction threatens. Through the use of the cinema, radio, and television, we may yet bring minds closer together and develop a sympathetic understanding among neighbors.

To pave the way toward peaceful cooperation among nations, the American Institute of Cinematography at its meeting, May, 1938, will give a special award to the film which makes the most outstanding contribution to international goodwill. This award will be bestowed in consultation with other national film institutions, such as the British Film Institute, the International Educational Cinematographic Institute in Rome, the Chinese Film Institute in Nanking, and analogous organizations in other countries.

* * * *

From Lionel Barrymore, prominent screen actor, who was unable to be present and personally accept his award at the Fourth Annual banquet of the American Institute of Cinematography, came the following letter:

"Please allow me to extend my thanks to you personally, and through you to the American Institute of Cinematography, for the plaque and life membership that body saw fit to confer upon my poor efforts.

"It is an honor that has made me very proud.

"I am sorry that, as was explained to you, I could not be present to thank you and the Institute personally for the very kind thought of me. But rest assured that my thanks are no less heartfelt, though conveyed through the medium of the printed word.

"May I hope that every success attends the work of the Institute, and assure you of my keen interest in this work."

Dictate of the Times

The throbbing intensity of the Twentieth Century with its increased complexities and mental traffic has made old educational methods utterly inadequate. The exclusive use of books in education is outdated and not unlike the use of horse and buggy in the age of automobiles and airplanes.

Study from books consumes half of a student's active life, in order to establish fundamentals and prerequisites which in the meantime may become obsolete. Such study is not accessible to the masses because it is costly, prolonged, and demands an special gift for abstract thinking. It overworks the memory and neglects the development of the observational abilities of eyes and ears which are of such importance in the actual life of individuals.

The cinema, radio, and television, these powerful new instruments of communication of facts, thought, and emotions, are peculiarly fit, if they are rightly used, to help the masses in their mental adjustment to the rapidly changing world. Without this swift and continuous adjustment, large masses remain beyond the pale of understanding of life processes and intelligent participation in government: The lack of orientation and the indifference of the masses spell dangers for democracy.

Cinema, radio, and television are not only able to impart everywhere up-to-date facts and ideas, but to do it in such a way that the attention of the least prepared person is gripped and guided and he is induced to participate in the various experiences and practices of other people.

An article published in this issue by a teacher of corrective work relates how she was suddenly made to realize the magic qualities of the new cinematic medium by making a picture with her students. Through the clear visual presentation of health ideals and ideas, she helped handicapped children, with the active cooperation of their parents, to recondition their bad habits and thus she returned them to social life more able to compete with their less handicapped fellows. The printed and oral word alone would not have had sufficient power to do this.

Such favorable results should convince educators who cling to the old fashioned "Three R's" that two other "R's" are needed, Reel and Radio, as the author of another article in this issue puts it. By neglecting the use of audio-visual sources of education, teachers and other cultural leaders will lose their influence over the students and parents and lose it to those who have commercial control of these resources and who may use them constructively or nonconstructively.

To further encourage the development of the magic medium of cinema and its constructive use for social, artistic, and educational progress, the American Institute of Cinematography, Inc., each year gives achievement awards to those who make an outstanding contribution to this end.

The Committee on International Relations

A committee on *International Relations* has been formed within the *American Institute of Cinematography*.*

The purpose of the committee is to study the international aspects of the cinema in all their important ramifications. Special topics to be studied are:

(1) Compilation of an up-to-date bibliography of cinematographical material, including 35 and 16 mm. films, books, and articles.

(2) Questions of copyrights and patents regarding films.

(3) Research projects regarding tariff restrictions and quotas as they affect the films. This study will involve the application of the recent international convention regarding "duty-free" circulation of "educational" films.

(4) The problem of censorship in its international aspects.

The committee will also endeavor to encourage the production and international distribution of worth-while, constructive films relating to the best in the life and culture of the various nations.

The committee's influence would naturally turn against films that patently arouse hatred and cause international discord.

The work of the committee will not be of a spectacular nature, but will take the form of a quiet, effective, long-range program.

The committee will make a thorough study of current events releases on the screen, such as Universal Newsreel, Pathe News, Paramount News, and March of Time.

The committee will also seek to encourage more "shorts" of a helpful, educational nature on the subject of international relations.

Since the cinema is a comparatively new agency of phenomenally rapid growth, it is felt that the members of the committee should build up an *esprit de corps* as a cooperating group, and that their gradually accumulated knowledge regarding the films may be passed on by each member in his own community. Thus their collective impact will make itself felt nationally and internationally.

A complete list of the members of the American Institute of Cinematography's Committee on International Relations follows:

Rufus B. von KleinSmid, Director of the American Institute of Cinematography.

J. Eugene Harley, *Chairman*, University of Southern California.

Bruce Baxter, President, Willamette University, Salem, Oregon.

Raymond Leslie Buell, President, Foreign Policy Association, New York.

Ben M. Cherrington, University of Denver.

Kenneth W. Colegrove, Northwestern University, Evanston, Illinois.

David L. Crawford, President, University of Hawaii, Honolulu.

Walter E. Disney, Mickey Mouse Productions, Hollywood, California.

Madame Laura Dreyfus-Barney, Committee of French Associations for Education and Peace, Paris.

Clyde Eagleton, New York University.

Charles K. Edmunds, President, Pomona College, Claremont, California.

CINEMA PROGRESS

Clark Eichelberger, Director, League of Nations Association, New York.

Charles G. Fenwick, Bryn Mawr College, Bryn Mawr, Pennsylvania.

Malbone W. Graham, University of California at Los Angeles.

Charles Hodges, New York University, New York.

I. L. Kandel, International Institute, Teachers College, Columbia University, New York.

Charles E. Martin, University of Washington, Seattle, Washington.

Leifur Magnusson, Director, Washington Branch, International Labor Office.

W. O. Mendenhall, President, Whittier College, Whittier, California.

Boris V. Morkovin, Chairman, Department of Cinematography, University of Southern California; Assistant Director of the American Institute of Cinematography.

Denys P. Myers, Director of Research, World Peace Foundation, Boston.

G. Bernard Noble, Reed College, Portland, Oregon.

Charles W. Pipkin, Dean of Graduate School, Louisiana State University, Baton Rouge, Louisiana.

Pitman B. Potter, Institut de Hautes Etudes Internationales, Geneva.

Bessie G. Randolph, President, Hollins College, Virginia.

Aurelia Henry Reinhardt, President, Mills College, California.

Leo S. Rowe, Director General of Pan American Union, Washington, D. C.

Frank M. Russell, University of California, Berkeley, California.

James T. Shotwell, Chairman of The American National Committee on Intellectual Cooperation of the League of Nations.

Graham H. Stuart, Stanford University, California.

Elbert D. Thomas, United States Senator (Utah), Washington, D. C.

Mrs. Thomas G. Winter, Motion Picture Producers and Exhibitors of America, Hollywood, California.

Herbert Wright, The Catholic University of America, Washington, D. C.

*A future issue of Cinema Progress will contain more information about the work.

The World Wakes Up to the Cinema

By EDNA WILSON

Hollywood may be the film center of the world, but it is not the only place that is interested in the cinema. Every country of the globe today is awakening to the possibilities of the motion picture, not only as a constructive entertainment but as an important factor of cultural progress of the masses.

France—Filmed under government patronage and financed by public subscription, Jean Renoir's film, *La Marseillaise*, will depict the events leading up to, and the important incidents during, the French Revolution. One and one-half million two-franc shares will be circulated among the French people with reduced admission rates being awarded all share-holders. The French government is also contributing 50,000 francs toward the two million francs estimated as the full cost of production. Renoir intends to show the Revolution as seen through the eyes of a typical peasant of the stormy period.

Germany—The Nazi regime under Reichsfuerer Adolf Hitler has already realized the important part the cinema plays in the lives of the people and is encouraging production of worthwhile pictures. Tobis Films of Germany have just signed the celebrated actor, Emil Jannings, who is now known as "State Actor and Culture-Senator of the Reich." He left for Pompeii, Italy, with Director Veit Harlan in January to film *Der Herrscher* (The Ruler), the story of a great industrial leader.

Italy—Millions have been invested in the construction of a movie center, called "Citta del Cinema" or Cinema City, a few miles from Rome. It is modeled after the California movie capital. The new cinema center occupies 2,000,000 square feet. It is completely equipped for picture production, with nine stages, scores of office buildings, and six projection rooms. It has its own electric power plant and water and telephone systems.

Belgium—M. Henry Piron, president of the Association Belge de la Presse Filmée, has been elected to the presidency of the newly-formed international Federation of Newsreel Cinematographers, known on continental Europe as the Union Internationale de la Presse Filmée. Nations which have already announced their affiliation with the new organization are Austria, Belgium, France, Germany, Holland, Italy, Poland, Greece, and Palestine, with more additions expected as the group progresses. The Federation will attempt to safeguard the professional interests of all persons engaged in newsreel work.

Soviet Russia—National and historical films are the most popular type in Russia at the present time with both the Moscow Studios (Mosfilm) and the Leningrad Studios (Lenfilm) busy with the production of 65 full-length sound films for 1937. Most outstanding of the films are two on the subject of Pushkin, "*The Youth of the Poet*" and "*The Journey to Erzerum*"; the last part of the trilogy "*The Youth of Maxim*" being filmed by Lenfilm. Others are "*Peter I*," the scenario for which was written by Alexei Tolstoy; "*Pugachev*," an historical film covering the events from 1773 to 1774; and "*The Far East*," which will be produced by S. and G. Vasilev.

India—Attacks made on the laxity of India in producing films were refuted recently when Sheikh Iftekhhar Rasool explained the conditions in that country affecting the filming of pictures. Mass illiteracy, language difficulties, religious views, and lack of capital are serious handicaps in India, he says. In India there has not been a single case of a bank's financing a producer at any rate of interest. The recent All-India Motion Picture Convention sent requests to the government for assistance in the matter of import duty, foreign competition, and internal censorship.

Holland—A Dutch version of George Bernard Shaw's *Pygmalion* will soon be on the screen following the untouched translation of the drama as nearly as possible. Dr. Ludwig Berger will return to direct *Pygmalion* for the first time since the filming of *Sins of the Fathers* in Hollywood.

Turkey—Following the subsidizing of Turkish film companies in 1930 by Kemal Ataturk, the Ipek studio, first in the Near East, filmed the story of the revolution and evolution in Turkey under the title, *A Nation Awakes*. Without showing Kemal in person, the picture clearly portrayed the fact that the people owed their freedom to him because of his overthrow of the Sultan and defeat of the British. Since that time, Turkish directors, who have studied all over the world, have turned to a combination of this nationalist propaganda with Hollywood's idea of civilized life in an attempt to educate the people.

Australia—New ideas are appearing in Australia since the passing of the Australian Quota Act in July, 1936, which makes it mandatory that at least 4 per cent of the film footage shown by an exhibitor be home-produced. Cinesound, Ltd., the major film company of Australia, has announced its future policy to include the production of five or six features annually for Australian and world distribution, the addition of a second unit for outdoor pictures, and the exchange of stars with foreign nations. In the list of films for 1937 are *Orphan of the Wilderness* which will feature "Chut", the boxing kangaroo; *Yellow Sands*, the story of Australian sport; and *Pearl of Great Price* which will describe the pearling industry.

China—Producer Lo Mingyua states that the two leading motion picture producing companies of China average fifty pictures a year. One chain of exhibitors has some 150 houses. Mr. Mingyua lists Norma Shearer and Clark Gable as the two American favorites. At present Mr. Mingyua is planning to film the tempestuous history of China, a story of conquest, invasions, and cultural advance.

Community and Motion Pictures

By BETTINA GUNCZY*

"Motion Picture Council," "Cinema Club," "Motion Picture Forum," "Film Guild," "Council of Theatre Patrons," "Better Films Council," "Motion Picture Study Club." Any of these may be the designation of a community motion picture organization, but whatever the name, they are all working toward one general objective—community participation in the development and best use of the motion picture in recreation and education. They have been doing so since the plan was first initiated by the National Board of Review of Motion Pictures in 1916, when the better films movement was beginning to take shape.

The motion picture as a factor in entertainment, in recreation, and in education has grown so in importance, the pictures have improved so much in quality during these twenty-odd years, that the approach to the subject by the community groups has gradually changed from the negative one of the motion picture as a community *problem*, to the positive one of the motion picture as a community *program*.

Scarcely a phase of community life at present is without contact of some kind with the motion picture. Whatever the special interest of an individual or an organization, be it in the home, the school, the library, the church, or in business, the motion picture has come to be considered in that interest. Therefore a community-wide motion picture organization following the original plan of representation from all the educational, social, religious, civic, and other interests of the community, has a more definitely important place.

The objectives of this educational program are:

To demonstrate through the education of public opinion the effectiveness of selection and classification, instead of censorship, as a means of forwarding the development of the motion picture and its best uses.

To encourage through open meetings, forums, classes, and other means, the study of the motion picture as a medium of entertainment, education, and artistic expression.

To fix the attention of the public on specific valuable films through the publication of a Photoplay Guide to Selected Pictures shown currently at local theatres.

To arrange family Friday night or week-end programs of selected films and to arrange junior matinees of pictures particularly suited to the tastes of children, through cooperation with local exhibitors.

To endorse and further the use of visual education through motion pictures in the schools and through university courses.

To arrange and promote occasional exhibitions of exceptional and cultural films that would not ordinarily be shown in the commercial theatres.

Thus through the last thirty years that the motion picture has been developing, the National Board of Review has believed, and continues to believe, that this plan provides for selection and discrimination on the part of the individual and for articulation and unification on the part of the organization, and as such has offered a service directly to the picture patron and indirectly to the picture producer.

*Secretary of the National Motion Picture Council of the National Board of Review of Motion Pictures, N. Y.

Library Linked with Screen and Radio

By MARY DUNCAN CARTER*

It is impossible for the lover of books, be he publisher, book seller, librarian, or reader, to lose sight of the significance of other forms of communication in modern life. When he hears that eighty-one million people attend motion pictures every week, and that twenty-six million radio sets which are used from four to five hours every day are installed in homes, he cannot close his mind to the fact that the leisure time of millions is being spent in the enjoyment of these two means of communication.

It behooves the librarian, or any other person who is engaged in book distribution, to admit the significance of the radio and the screen, and to see in what way books and libraries may link up with them. Undoubtedly, the modern library will be equipped with rooms in which to listen to the talking book and projectors through which one may read the materials contained in rare books and photographed on films. The modern librarian may feel the responsibility of stocking his library with films and records; he may have a listening room for radio talks.

Some of these things have already had their beginnings. There are listening rooms for radio talks in some of the English libraries which are used as a means of encouraging discussion groups on topics of the day. There is a laboratory of experimentation for micro-photography in Chicago. The talking book is already installed in a few libraries, among them the California State Library, for use by the blind.

But what of our library of today? Can the librarian be satisfied to serve those who happen to find their way to the library and who have a natural love of reading? Or must he reach out and attempt to link the use of books with the obvious interest in the radio and the motion picture? Many librarians are already reaching out in this direction.

Those who are interested in the library and its connection to radio and screen are invited to attend a Round Table Discussion on the subject which will be a part of the Summer Convention of the Cinema Appreciation League. It will be held at the University of Southern California on the afternoon of Saturday, July 24th, from 3:30 to 5:00 o'clock. The Chairman will be Mrs. Mary Duncan Carter, Director of the School of Library Service, and the speakers will be:

Miss Gladys English, Librarian of the Children's Department, Los Angeles Public Library

"Children's Radio Book Club: Its Purpose and Results"

Mrs. Faith Holmes Hyers, Publicist, Los Angeles Public Library

"Picture Information Service in Libraries"

Mrs. Norma Olin Ireland, Reference Librarian, Pomona College

"Library Exhibits as a Link Between Motion Pictures and the Library"

Mrs. Richardson,

"The Library as Related to Motion Pictures."

*Director of the School of Library Service, University of Southern California.

Better Pictures for the Child

By H. E. HASTINGS, Winnipeg, Canada

Organized to assure children better pictures, the Canadian Women's Council has carried on an active and successful program for the past year. The work is based on the findings of the Motion Picture Research Committee which was financed by the Payne Fund.

The Women's Council condemns the "double-feature" as being harmful to the physical being of the child. Extenuated emotional tension and eye strain from viewing motion pictures for a period of three to four hours is definitely harmful to the child. Their second objection to the "double-feature" is that the child usually must see a picture in which he is not interested.

This group has outlined two extensive appeals. One is directed to the industry and the other to the parents. In addressing the industry these women demand that films be graded as to audience suitability, that off-color sequences be omitted from family films, that more stories be produced about decent people, that stars who are favorites of children be kept in wholesome pictures, that less drinking be depicted, and that scenes demonstrating the technique of crime be eliminated. To the family they stress the advisability of parents selecting the family films, and they advise the parents to attend the movies with the children. They also emphasize the inadvisability of parents leaving their children for a half-day in the theatre while they shop.

In publicizing their work, they have obtained endorsements for their movement from forty-five civic organizations. The local radio station is supporting the work by broadcasting reviews of current films. The cooperation of the public libraries has been obtained in directing and stimulating interest in visual materials. The group solicited the aid of the attorney general and of the minister of education as a step toward improving the type of pictures shown.

Impressions of the Cinema in Paris, Geneva and Berlin

By J. EUGENE HARLEY*

As a curious visitor direct from Los Angeles and Hollywood, where many things connected with the cinema are no longer secret and mysterious, the writer last summer invaded three cities of Europe and noted with special interest the films exhibited in the motion picture houses. Would you like to know what you could have seen if you also had been there?

In Paris the cinema seemed to be not too well attended, and many of the motion picture theatres were having a hard time to keep going at all. Among the pictures shown in August, 1936, were Harold Lloyd in "*Safety Last*," Eddie Cantor in "*The Kid from Spain*," at 4 francs; Margaret Sullavan in "*Le Corps Diable*" (the Devil in

*Chairman, Committee on International Relations, the American Institute of Cinematography.

Flesh), at 15 francs; and George Raft in "*Bolero*." At the Rex, the newest and best theatre in Paris, we found Shirley Temple, along with Guy Kibbee and Slim Summerville, in "*Captain January*." Of special interest to the writer was the excellent French used by Miss Shirley and Messrs. Kibbee and Summerville. Most of the Hollywood made pictures are put through the process of "doublage" or doubling (for voice only). By this process a little French girl speaks for Shirley, and the people of the audience believe that Shirley does the speaking in the French language.

The high point of our Parisian cinematographic experience came with Gary Cooper's "*Mr. Deeds Goes to Town*." Notwithstanding the fact that we had already seen the film in Los Angeles, we ventured forth to see the presentation in Paris in an elite theatre along the Champs Elysée. As we had already visited the Olympic Games in Berlin and had spent considerable money, we sought to economize a little by purchasing seats for 15 francs (\$1.05) which appeared to us to be adequate. While we expected that these seats would not be the very best, we were unprepared for realities. The boy usher showed us to the extreme front of the theatre—first four or five rows—and informed us that all of these were loges except the two at each end next to the two walls. Now it is one thing to sit in the fourth or fifth row near the center and look at the screen, but it is something else again to sit at the extreme side and look upward and cross-wise at the same time. This most awkward procedure on the part of the management of the theatre produced the desired result! The irate movie fan grumbled at the idea but finally yielded to the advice of the usher that to pay "5 francs supplémentaire" (5 francs more) making a total of 20 francs, or \$1.40, to see *Mr. Deeds*. The original English dialogue was used with some French titles for "*Mr. Deeds*."

Hollywood films dominate the field in Paris, but the French insist upon a certain type of romantic entertainment that only French producers can satisfy.

True to the Swiss broad-mindedness, and more in tune with the national life of Switzerland, the people of Geneva (who lean toward French culture) take their films from France, Germany, and the United States. Since Switzerland is officially tri-lingual, (French, German, and Italian), the language problem in the cinema is a real one. Voice-doubled films are used a great deal; and in many films both French and German titles are given. In Geneva (as in Paris) the current events films are called "actualities." One is impressed by the emphasis placed upon skiing and mountain scenes, but this point of interest is natural for the Swiss with their majestic Alps and their winter sports. Evening performances begin very late, usually at 8:45 or 9 o'clock, because of the late hour for dinner. There is only one show at each theatre; if you are not there on time, you miss part of the film.

In Berlin we found that the cinema world consisted of two kinds of films: those made in Germany, and those made in Hollywood. The two chief producing companies in Germany are Ufa and Tobis. The government has a large financial interest in the Ufa Company. Arriving from California, the writer became interested in the announcements that "*Der Kaiser von Kalifornien*" would be shown during the Olympic Games season. In due time we attended the Ufa-Palast am Zoo theatre to see Luis Trenker in this Kaiser of California. Having previously seen a

screen version depicting the life of John Sutter, we expected that this might be an adapted version of the same film. The show started, the Kaiser appeared, but the background and scenery were not California. We waited, but not a single scene, not a single foot of the feature was made in California. The duller-appearing streams and mountains were European.

The visitors to the Olympic Games were permitted to see a Hollywood film that ran during the entire period of the games. This was "*Seine Sekretarin*" ("*Wife versus Secretary*") featuring Clark Gable, Jean Harlow, and Myrna Loy. The original English language version was given with a running account of high points in the story being presented by titles in the German language.

A beautiful film both from the visual and the musical standpoint was shown at the Ufa-Gloria-Palast. This was the musical presentation *Schlussakkord* featuring Lil Dagover, Willy Birgel, and Maria von Tasnady. This was undoubtedly the best European-made film shown in Europe during the past summer. One could see it more than once without being bored. A leading orchestra of Berlin furnished excellent music for the film.

A good deal of advertising preceded the showing of a color film which was to reveal the latest in German color work. While the color process used in the film shown may have possibilities of perfection, it was decidedly not as good as technicolor, much less the kodachrome process. The red colors fairly shrieked with their disproportionate intensity, and the entire color effect was far from satisfactory.

The Interrelation of Mechanical and Human Factors in the History of Motion Pictures

BY JULIA & MURRAY KNOWLTON

In the early days of the cinema there were no studios, no lights, no scenarios; only cameras. Edison's first interest in moving pictures came through his desire to add personality to the voices of his new invention, the phonograph. He and an assistant succeeded in reproducing pictures on a cylinder coated with photographic emulsion. The pictures were so microscopic, however, a viewer had to look through a peep-hole magnifying glass to see them. Edison became discouraged with the limitations of these tiny images and decided to abandon his experiments until some sort of transparent and flexible material should be invented which would make larger photographs possible. So the development of motion pictures was retarded by the lack of a material that is today the backbone of the industry.

Celluloid film was introduced after many years of failure and ceaseless experimentation by George Eastman. Eastman was motivated by the conviction that without a flexible substitute for glass, the motion picture art would never be a commercial success. The first long strip of celluloid film was produced in 1889 at Eastman's laboratory in Rochester, New York.

Edison, encouraged by the new invention, continued his experiments. Four years later he built his famous studio, the "Black Maria". The grotesque structure was lined with black material and turned on a pivot to follow the sun. There were still no scenarios. Action was thrown together by the studio staff a few jumps ahead of the grinding camera. Nothing more startling than a sneeze was necessary to arouse pleasure and curiosity in the naive movie public; and the story department, under those conditions, hardly needed the few minutes preparation allowed it.

The first attempt at continuity came not from the motion picture producers, but from a photographer of still subjects. In 1894, Alexander Black saw the fragments of a story in a correlated group of stills, and he made a startling innovation by showing these story-telling pictures in sequence. This same year the Kinetophone was shown for the first time in Roff and Gammon's Peepshop Parlors at New York. Sound accompanied the pictures. The spectator clamped earphones to his head and strained his eyes staring down at the flickering images of Edison's trained bears and dancers. Only one individual at a time could see and hear the new marvel and each machine had a long line of curious New Yorkers.

The leaders of the industry realized that motion pictures could not develop until they could reach more people. With a new spurt of energy, inventors on both sides of the Atlantic plunged into the search for a projector capable of throwing a large image on a screen. In the same year, 1895, Latham of this country, Paul of England, and Lumière of Paris, each developed the first projector and paved the way for the huge audiences of today.

Woodville Latham, the American, worked with two associates and adapted the peephole machine to a magic lantern and made a projector. He opened the Kinetoscope Parlor on Broadway to show animated pictures of vaudeville acts, prizefights, and dancers on a screen for the first time. His machine could run off a thousand feet of film in one loading.

With projection an accomplished fact, the year 1896 brought several changes in equipment and methods. Edison invented the first electrically driven camera, the Biograph. Although bulky and weighing nearly 400 pounds, it was an advantage over the lighter hand-operated cameras of Lumière and others. Artificial lighting was used for the first time for a picture in the New York subway. As a result of the new camera, the Biograph Company was formed with a single studio. The sun was still the chief source of lighting, and an ingeniously contrived stage was constructed to follow its orbit.

This same year an obscure inventor by the name of Anton Kleigl was experimenting with a new type of lamp for use on the stage. For the first time the movies went to the spoken drama for material. A sensational kiss in a popular stage play was photographed and received considerable notoriety under the title of "The Kiss." The osculation, magnified by the first close-up on record, horrified the purity leagues of the day and started the first demand for censorship.

The next important advancement came because of the insistent demand of the public for something more than the scraps of action then available. Richard Hollaman was persuaded to produce the first connected picture having a story interest. It was

called "The Passion Play" and required as much time to film as a super production today. This same year, 1897, saw the first attempt at trick photography through double exposure and the projected background. This was used in "*A Trip to the Moon*" made by Houdini's assistant, Jules Melies.

Two hundred people lost their lives in a fire in the Paris Charity Bazaar. Whether rightly or not, the projector was blamed, and it was a long time before the public could overcome its fear to attend another showing.

The first three years of the twentieth century ushered in momentous changes in two departments. Arc lights were used as standard equipment for studio work. The lighting was flat and everything was flooded, regardless of values. The second improvement was in the scenario department; written scenarios began to appear. These early scenarios were the forerunners of the rapid fire melodramas of pre-war days. "*The Great Train Robbery*" and "*The Life of an American Fireman*" held their audiences enthralled under the spell of a new medium. In the latter, the last-minute rescue was used for the first time with such excellent results that it is still being used.

The industry was definitely growing up. The invention of Bell and Howell's light-weight "Gaumont" camera made action pictures of the "chase" type possible. This and the use of exposure meters made a great difference in the quality of photography. Light was still a problem; companies started the trek to the west coast in search of it. The small producer who couldn't afford costly equipment found a godsend in the long hours of sunlight around Los Angeles. Glass stages were introduced, but even the eternal sunshine of California was not sufficient and the demand for lights spurred experts to new inventions. Within five years there was a general adoption of artificial lighting, and backlighting was used for the first time. Lighting units became mobile. Effect lighting, small spots, and moonlight lamps were introduced by Kleigl.

While the war retarded the technique in other countries, it helped motion pictures in America to forge ahead. People were entertainment mad; trying to forget the horror and carnage that was going on across the water, they demanded more and greater movies. D. W. Griffith (who introduced parallel action in "*Birth of a Nation*") Cecil B. De Mille, Charles Chaplin, Ernst Lubitsch, were among the outstanding directors of post war days. The roll of great pictures increased year by year. "*The Cabinet of Dr. Caligari*," with its symbolism and dramatic contrast emphasized by settings, was followed by the "*Thief of Bagdad*" with its emphasis on fantasy! "*Woman of Paris*," the forerunner of the sophisticated light comedy; "*Covered Wagon*," probably the greatest epic yet filmed; Charles Chaplin's outstanding picture, "*The Gold Rush*"; and the introduction of montage by Pudovkin in "*Mother*."

Throughout the history of the industry, sound technicians had never given up the dream of talking pictures. Year after year they toiled without recognition. From 1876, when Alexander Bell called to a co-worker, "Mr. Watson, come here. I want you," until 1926, there was no real public demonstration of sound. In that year Harry Warner released "*Don Juan*," the first public audition of a sound sequence.

It was introduced by Will Hays who predicted a revolutionary success for sound. As a matter of fact, the coming of sound completely disrupted the industry for the time being. The directors, the actors, the technicians, the scenarists, all had to relearn their medium of expression. *They went back to the days of "The Kiss" and tried to transfer stage technique to the screen with disastrous results.* The public was dissatisfied. As in the early days, once the novelty wore off, audiences became bored and demanded something better. There was too much talk, too little action. Now, ten years later, the motion picture industry is again finding its stride and forging ahead more rapidly than ever before.

The branch of the industry most highly developed at the present time is the cartoon. This form first made its appearance in 1906. Early subjects showed a man rolling his eyes, a dog jumping through a hoop, and similar bits of action. Today it has reached perfection in color, synchronization of sound, music, and action. Its appeal is universal. From a program filler it has become an eagerly awaited feature of the program. And this year, 1937, the color cartoon is threatening to take its place alongside feature pictures with the promised release of the world's first full-length color cartoon "Snow White and Rose Red", by the Walt Disney Studios.

What Does Color Add to a Motion Picture?

By CHESTER L. HOGAN, JR.

When Technicolor introduced its three-color process, producers were somewhat hesitant to try it, remembering past color booms and the subsequent drops. One company, aware of the possibilities, produced "*La Cucaracha*," a gem of color with a Spanish theme and background. The possibilities of the new process were immediately apparent and the film caused the starting of other color productions.

"*La Cucaracha*," released in 1935, was an experiment in the new process for public approval. The lighting was beautiful and effective, but certain difficulties were immediately apparent; the shadows were deep shades of green and blue which, while unique, did not pass as authentic. Close-ups of faces were avoided as the art of make-up for the new process was not complete.

"*Becky Sharp*," released on July 28, 1935, aroused the theatre-goer to the possibilities of color if properly handled. John Hay Whitney was the producer and financial backer of this first feature three-color venture. Robert Edmond Jones, one of America's foremost stage directors, acted as co-director and set designer. Jones was enthusiastic over the possibilities of wisely created color films. "Fully realizing my lack of qualification as a prophet, I am none the less confident that the introduction of color will bring about a change in screen methods comparable only to that brought about by sound. Not as quick, certainly, nor as devastating; but once a few good color films have been released, the Industry will have to become color conscious."

The picture was a monument of chromatic balancing of colors, yet the public

was made too aware of the color. Color was not used as a background, but as a means of presenting the mood. The public, not being color conscious, disapproved of the result. To be blunt, it went over their heads. Color, as yet, cannot carry the story. This was proved by "*Dancing Pirate*," released in May, 1936. In making a great picture one must have names that sell at the box office. A fairly good picture is poor business. It is most evident that story, names, and production are still needed to carry the burden of color.

"*The Trail of the Lonesome Pine*" fared better in its tour of the trade. It was a highly successful and profitable venture. Walter Wanger, the producer, instructed Director Henry Hathaway to "throw the color away." In an interview carried by Motion Picture Herald, Wanger declared, "the goal we set at the start of production and never deviated from, was to hew the story to the line and let color fall where it may." Unusual precautions were taken to keep the color subdued and of secondary interest. The technique of presentation was a most logical one, that of using the color in a natural way rather than as expressing the theme or mood.

"*Ramona*" was produced in much the same manner as "*Trail of the Lonesome Pine*" with color subdued or relegated to the background.

New techniques for color pictures were introduced in "*Garden of Allah*." Exterior shots of some scenes were matched perfectly with close-up shots of the same scenes which were made indoors. On location near Yuma, Arizona, the longer exterior shots were filmed. In some of the same scenes close-ups were necessary, but were made indoors with artificial lighting. The only necessary requisite was to build up the light level until it corresponded with that of the same scene taken out-of-doors. Night effects were also attempted, some being made in the daytime with natural light and filters, much as one would make a filtered night effect in black-and-white. Instead of using a heavy red filter that gives night effects in monochrome, a blue filter was used. The most effective night shots were actually made at night. The picture is breath-takingly beautiful at certain points, but the story is one which the masses of the people will never understand.

One of the most recent color pictures released was "*God's Country and the Woman*," an outdoor picture with the Northwest as the background. Beautiful scenery was used effectively within the action. This picture compares favorably with "*Trail of the Lonesome Pine*." Some new features never before attempted in three-color processes were used. In scenes showing the mountains and lakes through an aeroplane window, the rear projection method was employed. The plane's cabin and the action in it took place in front of an 8 by 10 foot rear projection screen.

The latest picture to be filmed in Technicolor is "*A Star Is Born*," released April 20, 1937, directed by William Wellman. The picture is powerful, dealing with the comic and tragic masks of Hollywood's movie makers. The two leading characters are Janet Gaynor and Frederic March. Perhaps the most praise one can pay the color is to say that you forget it is in the film. Certain scenes in the pictures utilize color as a means of presenting dramatic thought. A very beautiful sunset effect is used to emphasize the thoughts of March as he contemplates suicide. A

panoramic shot of the glittering colored lights of Hollywood and Los Angeles conveys to the audience not just a picture, but a subjective expression of the hopes and ambition of the little girl from South Dakota. The convincing quality of the scene in which the glittering little gold statue of the Academy Award is contrasted with a drab shoe is all the more remarkable when one realizes how much more color adds to a picture.

Illusions and Effects

By HARRY COULTER

You can't believe anything you see nor half of what you hear in Hollywood. Such was the conclusion of listeners at the third Cinema Appreciation Forum held March 19 on the University of Southern California campus. Binding more closely together education and the motion picture industry, special-effects men R. T. Layton and Ray Binger of United Artists; Slavko Vorkapich, montage expert of Metro-Goldwyn-Mayer; and director-cameraman Hal Mohr, Metro-Goldwyn-Mayer, revealed, probably in greater detail than has ever been done before, the abracadabra by which studio magicians create fantasy and illusion.

Miniatures are coming to be used more than ever before, asserted Layton, who, for "*Ben Hur*," supervised construction of the Circus Maximum, most expensive miniature of its type ever created. In "*San Francisco*" it was known exactly how the Lyric Hall was to shake and crack. Built to scale with this knowledge in mind, the hall added a very realistic effect to the picture. The New York harbor scene in "*Maytime*" was two-thirds miniature. Models were made of the background of 1870, including the shipping and the ferry.

"Miniature work today has ceased to be just a type of model building. Miniatures must be exact duplicates of the original and must be combined with normal-action scenes of intervening distance. They are aco-perspective, and can only be construed by a scenic artist who is sensitive to this perspective."

Aladdin had his magic carpet, but the studios have their stock shots which can give the illusion of any background in the world. Roving cameramen are constantly taking shots of famous locales like the Riviera, Monte Carlo, various world capitals, etc., which the studios store in film libraries to be used when needed. Thus, in "*Dodsworth*," backgrounds of the Riviera were real, but the characters were far away in Hollywood, Layton revealed.

Use of coffee-grounds in "*The Good Earth*" to substitute for grasshoppers who temperamentally refused to become movie actors, was told by R. T. Layton. "The grasshoppers, which very much resemble locusts, would not swarm into the air in a compact mass at the right time or place. After much experimentation, we hit upon the device of boiling and saturating coffee grounds, which we put in a glass tank full of water. Placing the camera beneath the tank, we shot the coffee grounds as they floated in a mass. Then we superimposed this scene upon a background of mountains and wheat fields. As the shot was a long view, it gave the effect of millions

of locusts swarming over the crest of the mountains and into the wheat fields below." Another difficulty was to get the grasshoppers, in the close-up shots, to swarm over the brow of a hill and descend en masse upon a grain field and destroy it. Solution to this, Layton explained, was the construction of a realistic-appearing hill, in miniature, behind which was put a bouncing table. The latter was made so that anything placed upon it was immediately hurled into the air. It had a brush forty feet long in the form of a flexible shaft, which popped the grasshoppers over the hill into a specially built field of wheat. The field was constructed on the order of a roll-top desk, with six pounds of needle-grass attached to the slots of the roller. As the roller was moved, the "wheat" disappeared. The Hollywood magician had waved his wand again, and it appeared as though the hungry "locusts" were doing a good job of destroying the "wheat"!

In the bull-fighting sequence in "*The Kid from Spain*," according to Ray Binger, Cantor is shown being chased by a bull. Of course, he really wasn't. The cameraman got the animal to rush at them in a separate shot. Then the comedian stood in front of a screen upon which the action was projected, and synchronized his movements to coincide with those of the bull, while another camera recorded this composite scene. Just as the bull apparently had run into the cape Cantor was holding, it was snatched from his hand by a wire. The aeroplane scene in "*Kid Millions*," in which Cantor really is safe in a replica suspended in front of a transparent screen, is made horrifying by use of this screen background, showing spinning earth, and other details. In "*Strike Me Pink*" the same effect was used in filming a chase on a roller coaster. There was the background of spinning earth and awful gyrations, as shot on an Ocean Park roller-coaster, which Cantor had never seen. When side-view shots were required a duplicate track was built at the studio, where Cantor sat in a special, fool-proof car, which did nothing more than tilt gently. To give further illusion of motion the camera was tilted in the same direction and at the same angles as the car was supposed to be lurching. These effects were achieved by use of the rear-projection process, one of the most important of the modern "wonder-workers" magical tools. A projector, with a throw of 80 to 130 feet and a 200 ampere light, projects the desired background upon the rear of the screen, which is made of celluloid with a ground surface. On one side of the screen, the actor goes through the proper motions to suit the background. To link together the camera and the projector the overlocking synchronous motor was developed.

Montage, the art of presenting an idea through combination of a series of quick, unrelated shots, was explained by Slavko Vorkapich along with films explaining the various forms. A study of movement around the railroad yards was the first. There were shots of a train and locomotive from the side, then from the front, where it seemed to be running over the camera, the pistons of the engine, and all possible angles. This was called "analytical montage". "The filmic mind should try to see every single event, movement, or action from infinite points of view. This means a more personalized interpretation—a breaking up of monotony. Movement and stimulation are produced." Montage as a means of symbolism was illustrated in the next scene which showed stacks of money piling up on a table before the depression. Faces

of bankers looking up at the coins registered greed and happiness. Then there were quick shots of the coins falling, as the depression struck, and the bankers' faces showed fear and despair. The illusion of the coins which stacked themselves up and then fell was produced by piling the coins on tubing, which, when pulled away, naturally made the coins fall. This was shot in reverse, so that the coins appeared to be building up into huge stacks. They were really *falling up!!*

Montage symbolism was also beautifully used in "*Romeo and Juliet*," Vorkapich explained, to express love. Shots were shown of two lovers in a flower garden, of the big moon, and its sparkling radiance in the water. Then, what was apparently a lark, the bird of love, flew over the couple. The lark was really a black-bird released by a man from behind a nearby bush. Thus, without any dialogue, these scenes of quick shots blended together, impressed upon the mind the romantic mood. Vorkapich, who is the leading exponent of the art of montage, describes it as being "a creative cutting and a visual change in a static image".

The importance of the photographer in contributing dramatically and emotionally to the picture was told by Hal Mohr. He used illustrations of "*A Midsummer Night's Dream*" and "*Green Pastures*," two different types of fantasies, which required camera interpretations. The former tried to convey scenes of the spiritual, of the unreal, and of the lyrical, according to Mohr. This required a distinct method of lighting, handling of people, and presenting of material upon the screen. "'*Green Pastures*,'" said Mohr, "is a primitive fantasy—the colored person's idea of what heaven should be like. The angels were dressed in night-gowns and had paper wings. Even the clouds were purposely unreal, being obviously huge chunks of cotton.

That you cannot believe all you hear was also indicated by Hal Mohr, who revealed that singing in motion pictures is pre-recorded. In photographing the scene, the songs are played back and the players synchronize their work with the sound track. Synchronous motors accurately combine the sound and action.

Such, briefly, is the work of the modern witch-doctor—the Hollywood cameraman, special-effects men, and montage artists, whose powers are far greater than any ascribed by history to Merlin or any of the ancient miracle-workers.

Hints for the Screen Writer

If you can chase a man up a tree, throw stones at him, and then bring him safely down again, you may become a successful screen writer.

At least that is the contention of Graham Baker, United Artists scribe, who, with Miss Dorothy Yost, RKO writer, and Warren Scott, University College scenario instructor, recently gave inside pointers at the Fourth Cinema Appreciation Forum held April 19 on the art of creating salable motion picture plays.

In advising one to chase people up trees, Baker was speaking figuratively, of course, of slapstick comedy, which he declares is good preparation for "big league"

writing. Baker, himself, gained skill as a stone-thrower when he first came to Hollywood, turning out five comedies a week, which he sold for \$35 each.

Collaborator with Gene Towne, with whom he forms the famous screen writing team of Towne and Baker, he has authored such successes as "*Little Caesar*," "*Five Star Final*," and "*Sonny Boy*." The latter film has grossed more than any other, costing \$212,000 and making \$5,000,000.

Story evolution goes something like this, Baker says:

1. First you get an idea;
2. You write it;
3. Then you rewrite it, perhaps many times.

"You must continually tap the pulse of the public for your story ideas," Baker explained. "Perhaps your scenarios will be conceived from newspapers, plays, shows, or just from talks with people."

A story currently being written for Leslie Howard is an example of a plot suggested by a newspaper item, he said. A small article told about two convicts. One, scheduled to be executed in a short time, had \$1000 worth of property. He made the other convict executor of the estate. The studio quickly grabbed this theme for a story.

Often yarns are written around a certain star. Their known characteristics determine the type of play. A much different story would have to be written for Clark Gable, for instance, than for Leslie Howard.

Sylvia Sidney was to be the lead in one. As Baker puts it, "she suffers magnificently," so he and Towne wrote a prison picture, "*Ladies of the Big House*." So well did Miss Sidney "suffer," other prison roles were given her in "*Mary Burns, Fugitive*," and "*You Only Live Once*."

Baker closes with the following hints for writers:

1. Strive for motion. Be conscious of the camera more than of the microphone. In "*Mary Burns, Fugitive*," 75 per cent was motion, and 25 per cent dialogue.
2. For dialogue, have interesting topics of conversation. If the topic is not dull, the dialogue will not be dull.
3. The characters tell the story—and sell it. Give the actors plenty of "business," little mannerisms, character touches, and facial movements.
4. A literary style always annoys producers who are not literary themselves. A writer must be able to adapt himself to studio demands. Baker and Towne are two of the few scenarists who never write a line until they have sold the producer their story idea.

According to Warren Scott, stories must have these important qualities:

1. Universality of appeal. Subjects of world-wide interest that people want. They may be familiar, but must have a new slant.
2. Visual presentability. Forget elaborate phrasing. Make PICTURES.
3. Inherent motion. The theme has to be carried up a hill by the main character, assisted by another character. When he finally reaches the top, the main character must jump off. Every character has a function in the story. He must help

carry the theme up hill. He has a certain place, certain obligations, and traits which typify him. Thus, there is motion and vitality of life.

4. Emotional appeal. Entertain people through the heart as well as through the head.

5. Conflict. A combination of mental and physical.

6. Climax. Reached through inherent motion of the story.

7. Tempo and balance.

8. Dialogue. It must show the cream and essence of natural conversation. It must flow smoothly—must be a part of the action and not stop it.

9. Names and titles. Very important because they suggest an image. For screen purposes, Joan Rosebud became Joan Blondell, and Spangler Arlington Brugh became Robert Taylor. "*History Is Made at Night*," is a good title. It makes people ask, "What kind of history?" It arouses conjecture, hints at mystery.

"The essential quality of a story is facts," Scott declared. "The story that sells well is the one that has old qualities contained in it—things that are about us every day."

"In writing for the screen you have to SHOW the scene, not merely put down words," Scott said; "otherwise the story is not successful; inherent motion is necessary, moving to a climax. Actors have to go through a scene in lifelike characterizations. Life and vitality are essential to hold the audience."

In regard to story ideas, Miss Dorothy Yost, for 18 years a film writer, declares:

"Why worry if the studio steals your idea? If you are a person of only one idea, you had better put it in a book or story, where you can look at it."

A flexibility of approach, an interest in everything, and a willingness to cooperate are necessary for a studio writer, she stated.

"Anyone can write a story," Miss Yost said. "The better plays are centered around ideas from life and everyday things. There is a story in everything. Don't narrow your viewpoint, and don't take the first idea that comes along."

Motion Pictures as an Expressive Form in Art

By NEJAT A. YONCEOVA, A. B., *Universit yof Istamboul, Turkey*

Reviewed By WINIFRED F. WATTS

A Critical Survey of the Motion Picture as an Expressive Form in Art, written for the Department of Cinematography at the University of Southern California by Nejat A. Yonceova in his A. M. thesis, calls attention to the open field for intensive research in the aesthetics of the motion picture. He considers this problem doubly important because (1) the motion picture is a synthetic art, and as such has at its disposal the media of all the other arts; but on account of the very richness of its resources it can easily degenerate into an inferior *pot-pourri* form; (2) since its appeal is world-wide, the motion picture is responsible for the education of the sensibilities of world audiences.

A study of the relation of the motion picture to the sister arts of literature, the

theatre, music, and painting leads the author to expect the development of a new form of motion picture which will far surpass the standard magazine-story type of picture which is prevalent today and which has developed out of all proportion to other forms. This predominance of a single inferior form has created the fallacious impression that the motion picture is inadequate to express more subtle values of ethical and aesthetic worth. New forms other than the dramatic may be expected in the motion picture as soon as the first enthusiasm for new discoveries of a mechanical and technical nature shall have abated. Epical or lyrical poetry, biography and autobiography, or other literary forms may be used to create a new motion picture form; or a poetically combined cinematic form of rhythmically moving objects and sounds may arise.

But the motion picture must never forego *movement* as its own peculiar characteristic, and therefore will always be preeminently a *musical* art, dependent upon *tempo*, and demanding rhythmical arrangements of mobile elements.

Consideration of the world-wide appeal of the motion picture leads the author to insist on the importance of the individual point of view of the director. If we admit the variability of content and form in the motion picture, then the director must be given the free scope of the creative artist. But since the motion picture is destined to be the educator of the sensibilities of world audiences, then the director's philosophy of life, which he will of necessity express even if he himself be unaware of it, becomes of supreme importance both ethically and aesthetically.

Instructional Agents of the New Era

By SARAH McLEAN MULLEN*

The increased complexity of present-day living brings with it the necessity for students to accumulate a mass of unorganized information. There is an even greater need today than ever for the learner, if he would be successful, to *master* factual information in the field in which he plans to earn his living. But there are, in addition, a bewildering array of other facts which he must comprehend, if not master, so that he may live effectively as a constructive member of his social community. The text book is no longer counted upon to provide all essential information, nor can the magazine, newspaper, or other printed material, carry the entire burden of communication. The spoken word of the lecturer and instructor too often fail because of lack of time for presentation of a complete exposition or of sufficient examples to make clear the meaning or because of other limitations inherent in the use of words. Too long the teacher and the student have counted upon mere verbalism.

The student of this busy age finds he has not sufficient time, or often, sufficient ability to *read* with comprehension the subject matter he would master. Fortunately, science, which has made living so complex with its increasing demands, has also supplied new media of communication of ideas, readily available to all. Electricity

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has made the pictured screen and radio the handmaids of education. Both provide the student with means of learning that are easy, fast, and effective. And above all, they are pleasurable methods.

"We are living today in a rapidly changing social order," we are frequently told. How necessary it is that educators keep step not alone in giving factual instruction that will prepare the present school generation to fit into this new order, but to develop attitudes and appreciations that will make them want to forward those changes toward realizable and worth-while goals!

The radio makes its chief contribution in provision of current supplementary materials through programs carefully developed. Interviews, concerts, reports of economic and social events and of experimentation, as well as news and sports keep us abreast of the times. Radio has a way of making boys and girls feel a part of living today without the necessity of waiting till they grow up. Motion pictures, both theatrical and commercial, release all barriers of time or space. There is no place in the geographic world, which it is not possible to see in pictures. Practically every known sound, too, has been captured mechanically and recorded, ready for re-presentation through sound pictures or radio to give new meaning to conglomerate letters. The two agents of radio and motion pictures are available; they are popular; they are effective. It remains only for the schools to avail themselves more constructively of the screen and the dial.

That mental learning and emotional experience must go hand in hand to bring about complete education is the fundamental educational philosophy. How, then, can teachers who consider themselves up-to-date continue to disregard the use of two such powerful agents of instruction as the screen and the microphone? It is as foolish to attempt to prevent their full entry into the scheme of education as were the vain efforts to limit education to the traditional three R's. We are cheating youth when we do not add the new R's of Radio and Reels.

Already in most schools of the metropolitan centers of the United States visual aids to education have been recognized as valuable, and centers of production and distribution have been established. Production, however, has far out-distanced use. Teachers are quick to acknowledge the benefits of experience gained through handling of objects, through slides—too often still called "magic-lantern" slides—, through cursory inspection of pictures. They insist upon illustrated reading material, but still regard these as mere supplementary materials to enliven book learning. There are not a few who limit the use of visual materials to rewards for good learning—through reading. They fail to recognize that these materials have a significance as aids to learning, or that they often provide new concepts or corrected concepts to the student. They fail to realize that visual learning is not limited to reading and that all sensory learning is essential; that all forms of visual and auditory aids should be utilized.

The reasons for neglect of audio-visual educational aids are many. The strongest probably is fear. Some fear the machine will eliminate teachers. To those who know the correct use of audio-visual apparatus that idea is ridiculous. To other teachers, the mere sight of a projecting machine is frightening, because they are afraid

to manipulate it. They are ignorant of techniques of visual instruction and they fear to attempt their use lest they find themselves less competent than they now judge themselves to be—masters of teaching through reading. And yet how poorly many of our high school students read! They don't half try, we say. But should they? Perhaps the students are wiser than the teachers, having known the facility and joy of learning through the radio and talking pictures during their entire lives. They are conditioned to these new agents; and it is the older generation which lags behind, still worshipping an outmoded fetish—the book.

Many states have wholeheartedly adopted educational programs based upon daily use of audio-visual instruction. Pennsylvania, for example, insists that one pre-requisite for a teacher's certificate is a course in these newer technics. The requirement is retroactive to the extent of demanding that teachers now in the ranks who lack this training shall take courses in audio-visual education. Other states and individual cities are adopting similar measures.

The children of America are not to be much longer denied the use of essential aids. While lack of funds has hindered the purchase of proper equipment and materials, industry has leaped to provide visual programs, to make loans and gifts of pictorial materials, more especially of illustrative booklets and of reels of picture films. Valuable as these sponsored commercial films have proved to be in vitalizing learning, they lack the skillful construction based upon educational psychology to which teachers have grown accustomed in other teaching materials. Teachers demand teaching films that are truly educational films.

Educators must take the leadership in determining not only what pictures will be shown in the school, but when and where, how and why. The radio, through control of the Federal Council for Communication, has already established excellent educational programs over the two major net works, programs worked out by teachers with a realization of school needs and developed by masters in the field of music, literature, economics, geography, and other educational subjects. A wealth of material is on the air. Its use depends merely upon administrative organization to make it available and upon teacher knowledge of how to present it most effectively.

Motion Picture and Corrective Work

By LARRY E. LAWRENCE

While making an educational picture of the corrective work at Benjamin Franklin High School at Rochester, New York, I realized the potency of this new tool of education, particularly in the field of health and physical education. I felt that this medium is summoned to revise the teaching methods of the future. The urge for the mastery of this medium became so strong that I found myself in the University of Southern California doing experimental work in cinematography.

My research work in cinematography gave me a new outlook, and I saw my experiment in Rochester in a different light. To me, the making of a picture is now

no longer producing merely a teaching adjunct, but developing a new educational method which is capable of arousing the initiative and creative cooperation of students with their parents in the corrective and restricted work.

This corrective picture was an attempt to show the type of work being done in the secondary school for the individual student in the correction of postural defects and the alleviation of foot abnormalities. Since part of the program is devoted to recreational activities, the games best adapted to the corrective program were developed in a newsreel treatment of archery, shuffleboard, and deck tennis. This picture is thus brought to a climactic finish by presenting a title which states that a perfect body, happy disposition, and a return to normal health are the aims of the individual health training program. The scene then fades to "shots" of this ideal student in athletic activities, utilizing the principles taught by producing efficient coordination of muscles and kinesthetic beauty of movement.

There were several technical problems involved in making a 16 mm. picture. The problem of lighting was eliminated by borrowing several photoflood lights and using a minimum intensity of several thousand watts. A photo-electric meter was then employed to determine the correct exposure, but in addition to this we "ran" through about thirty feet of test film. The experimentation with various diaphragm readings by the photographer enabled him, after this film was developed, to choose the best "stop". The orthochromatic film was used for the outdoor and the panchromatic for the indoor scenes. The camera was the Eastman Cine Kodak, Model B with a one-inch f. 1.9 lens. It was of course necessary to have a tripod so that all camera movement could be eliminated. An exact record of "shots" and sequences was kept, so that editing could be done with some degree of accuracy.

Various exercises were presented. An exercise showing the correction of the upper back was executed in front of a mirror. Another exercise demonstrating the amount of lung expansion was accomplished by having the student place the hands on the sides of the chest and inhale and exhale as deeply as possible. The camera was then placed so that a close-up of the breathing process (as indicated by the flexibility of the chest walls) could be obtained by "shooting" directly down upon the student's chest. In the exercises for the correction of the arches of the feet, an effective "shot" was devised by having the student write her name with her toes.

The results of this picture may have been beginner's luck for it was made at an expense of less than twenty-five dollars and contains about three hundred and twenty-five feet of film. The services of the cameraman, janitorial staff, physical education faculty, and students in the school were donated.

In the process of making this picture, I discovered the magic effect of the camera in vitalizing the work so that students were able to grasp the significance of good posture without coercion on the part of the teacher. The classroom mirror took on a new meaning as the group prepared to withstand the acid test of the camera. Students were not preparing for the remote future, but the immediate present. The members of the class were no longer individuals segregated from other activity groups because of a physical handicap; instead they were privileged characters. The classroom had become a laboratory and the students experimenters in the field of research.

Perhaps its greatest value was that of securing parent interest. So vital had become the program that the children wanted the parents to see the picture. Thus, entirely ignorant of the truer significance, the parents were able to visualize the work, understand the types of defects—the preventive as well as the corrective measures which were being attempted. It is only through parental understanding and cooperation that progress can be made and benefits derived.

It was also found that the motion picture was a powerful argument for the expansion of the program when presented to administrators. And it is reasonable to believe that when legislators demand educational retrenchment, this new tool in education can do much to argue for corrective work.

In making this picture of the corrective program, the encouraging effect of the work on the students prompted me to search for still better ways of utilizing this new medium. By producing a short 16 mm. picture as a part of a class project, in the Department of Cinematography, I now found that an educational picture could present its subject more effectively if it used various impressive cinematic devices; camera angles, camera distances, chemical dissolves, different methods of cutting, etc. By breaking up the scenario into smaller fragments of actional details and assembling them in a vivid and suggestive way not unlike a jig-saw puzzle, one can exert an unusual effect upon the attention of students. As a result, the picture ceases to be a mere illustration to the verbal lecture of the teacher. By cinematic building up the action, it guides the mind, stirs the imagination of the student and involves his participation and collaboration with the lesson presented in the picture.

A Motion Picture Unit for Sixth Grades

By MARGUERITE ESTUDILLO

This study of motion pictures and motion picture appreciation was presented in the sixth grade at the Thirty-second Street Demonstration School in Los Angeles, California.

At the beginning of the semester when the teacher and pupils were discussing study units in which they were interested, the children expressed a wish to study motion pictures.

The unit was started by a discussion lesson, with the pupils finding out what they wished to know about this huge industry. All the objectives were listed by the teacher and these included: learning about the early history of motion pictures; present-day production; studio life; sound pictures; cartoons; photography; film; sets; makeup; "props," projectors, sound effects; etc.

A mimeographed questionnaire about their movie attendance, picture preferences, etc., was filled out by the pupils. The preparatory work was completed by a trip to the Los Angeles Museum, where the motion picture section presented an interesting and instructive cross-section of this industry. This display, which includes early motion

pictures, was studied, beginning with the Chinese puppets, through Leland Stanford's developments down to the present-day pictures.

The children then chose project units which they would like to work on, such as costume designing, making cartoons, sound effects, "props," toy-sets, and photographic experiments.

The group on costume design first experimented on folk dancing costumes (to be made and used for a program) which were copies of a drawing, and were water-colored. They then made original sketches showing the four steps in designing movie wardrobes. These steps included (1) conceptional drawing (undecorated), (2) details added on one-half the dress, (3) completed front view, and (4) completed back view. These were also water-colored.

The cartoon group practiced on original and copied cartoons, making single comics and in a series. After many practice periods the pupils made first drafts on onion-skin paper, traced these on celluloid with ink, and on a second piece of celluloid opaqued (water-colored) the drawings. Others made cartoons depicting a series of slight movements and then put them on celluloid and opaqued them. One background was made for all the pictures taking place in the same locale. Manilla paper was used and it was water-colored. Members of this group also made mutoscope peep shows, which are progressive action drawings, bound together, and show movements when thumbed through rapidly.

A praxinoscope, another work project, was more difficult to make. It was modeled after one in the Museum, being made of cardboard, small mirrors and a cartoon series, which were pasted on the outer revolving cardboard circle and reflected in the mirrors on the center spool.

Sound effects were easily made and were interesting to those pupils who enjoy manual activity. Airplane noises were made by wrapping tape around the prongs of an egg-beater and putting a pin through each piece of tape. Railroad noises were obtained by putting pebbles in a can. A piece of tin punched with holes in various places, and scraped with another piece of tin produced the sound of a train starting, and when the tin was completely perforated, it gave the illusion of a train going at full speed. Crumpled cellophane was used for a fire-burning noise; halved coconuts rubbed on a padded board sound like horses running. A lion's roar was obtained by running a leather strap through a toy drum.

The toy set unit planned their set and then practiced drawing on large sheets of heavy manilla paper. A satisfactory drawing was put on heavy cardboard and then kalsomined in colors.

There is little available material for informational type lessons, but a few books are available to explain the inner workings of a great studio. We were especially fortunate in having students from the Cinematography Department of the University of Southern California give lectures on (1) color photography, (2) projectors, (3) sound, (4) news-reels, (5) special effects, (6) cartoons, and (7) make-up. The day following each talk we would have a class discussion of the things learned from the lecture and then each pupil would write a short essay on the information he had learned.

Composition practice was gained by having open discussion of the motion pictures seen during the week, and then writing a criticism of the cinema (from the viewpoint of a sixth-grader).

Each pupil made a movie scrap-book with designed cover. Pictures of stars, movie reviews, individual written work, and related miscellaneous materials were pasted in. The proper arrangement of material provided an instructive lesson.

The bulletin board displayed newspaper clippings about the studios, latest pictures, movie reviews, and pictures of the actors and actresses.

This unit is still in progress and will be completed by the students filming a short school news-reel, which they will develop and cut.

Since the majority of the pupils see movies weekly, this study has proved very valuable to them, besides being one of great interest, and it has developed a finer appreciation and understanding of the industry.

National Cinema Appreciation Convention In Los Angeles, July 22-27

As the culmination of a very active season, the Cinema Appreciation League will have its Annual Convention from July 22-27 under the general guidance of Dr. Rufus B. von KleinSmid, president of the University of Southern California and director of the American Institute of Cinematography; Dr. Vierling Kersey, superintendent of the Los Angeles City Schools; Dr. Lester Burton Rogers, dean of the Summer Session; and Dr. Boris V. Morkovin, head of the Department of Cinematography at the University of Southern California and editor-in-chief of the magazine, *Cinema Progress*.

JUNE 20-JULY 30 . . Before the convention, *Motion Picture Summer Institute* will take place at the University of Southern California from June 20 to July 30. Courses will be given to train teachers in "Appreciation of Motion Pictures" and "Audio-visual Education" by Mrs. Sarah McLean Mullen; "Motion Picture Production and Scenario Writing" by Dr. Boris V. Morkovin; and "Social and Psychological Aspects of Motion Pictures" by Dr. Milton F. Metfessel.

JULY 6 AND 7 On July 6 and 7 will be the *pre-convention* of those who will participate in the Summer Institute during which the Motion Picture Forum on "Writing for the Screen" will be conducted by the leading writers of Hollywood. Dudley Nichols ("*The Informer*"), Graham Baker ("*History Is Made at Night*"), and others. On July 7 the awards will be given for the best screen story written by students of the Summer Institute, teachers, and members of the Cinema Appreciation League. In honor of the twenty members

CINEMA PROGRESS

and authors of the best stories a round-table will be conducted and tea given by Miss Frances Marion ("*Camille*") in her garden house.

JULY 22 AND 23 . . . The main convention will start on Thursday, July 22, with a Cine-Art performance (*staged scenario*). On Friday, July 23, the following round-tables will be farmed:

- (1) "Theatrical and Non-theatrical Films, Their Evaluation and Use in Schools," with Mrs. Sarah McLean Mullen as chairman.
- (2) "Social Studies and International Relations," with Dr. Milton Metfessel as chairman.

The Cine-Art Banquet will be given with addresses by Rouben Mamoulian and Spencer Tracy in the Town and Gown Foyer, University of Southern California.

JULY 24 On Saturday, July 24, the following round-tables will take place:

- (1) "Administrative and Organizational Problems Connected with the Teaching of Motion Picture Appreciation and Audio-visual Education," with Mr. William B. Brown, secondary curriculum section, Los Angeles City Schools, as chairman.
- (2) "Radio and Television in Education," with Mrs. T. H. Rew, U. S. C., as chairman.
- (3) "Stage and Screen Make-Up," with Mr. A. B. Shore of Max Factor's, as chairman.
- (4) "Libraries in Motion Picture Appreciation," with Mrs. Mary Duncan Carter, head of the School of Library Service, U. S. C., as chairman.

JULY 26 AND 27 . . . On Monday morning, July 26, there will be an excursion to Hollywood studios and in the afternoon a preview of a major studio. The Convention will end with a business meeting and election of officers on Tuesday, July 27, at 2 p. m.

All teachers of appreciation of motion pictures, students and civic workers in motion picture appreciation are cordially invited to participate in this important milestone of the movement. The detailed program will be sent to anyone interested by MISS ROSE WALTON, Secretary of the Convention. Address, 3551 University Avenue, Box 74, Los Angeles, California.

Open Forum

Miss Frances Marion, writer and producer of Columbia Studio, recipient of the silver plaque awarded by the American Institute of Cinematography in 1937, will be glad to answer questions of subscribers and readers of *Cinema Progress* on the subject of Screen Writing.

A few questions received are answered by Miss Marion as follows:

Q. 1. Should the amateur's script be written in the form of scenario?

Ans. The only form of motion-picture writing for the amateur is the original story with no technical directions or matter. In appearance it is the same as the magazine story, but its content must have more action and drama than the usual magazine story.

Q. 2. Would a college story adapt itself to the screen and have box-office appeal—I mean, without music?

Ans. Yes, with or without music. It would appeal to youth and offer opportunity for love episodes and drama.

Q. 3. Is the "triangle" story—the husband, wife, and other woman type—still in demand and marketable for screen use?

Ans. The "triangle" story was, is, and apparently ever will be, from ancient Greek drama to Mickey Mouse and onward.

Q. 4. What is the importance of dialogue to the plot and characterization?

Ans. The plot determines what the characters shall talk about. Dialogue must either advance the action, develop character, or get a laugh, or do all three of these, otherwise it merely halts the action of the plot. Dialogue must be consistent with character. It should agree with a character's education, environment, temperament condition and circumstances. Settle these things first, then make the dialogue correspond.

Q. 5. Will the treatment of "*Garden of Allah*" establish precedent for future handling of denouements? This ended in sacrifice.

Ans. The validity of the sacrifice ending has long been established. The ending of "*Garden of Allah*" was inevitable. The hero would have found neither happiness nor self-respect unless he kept his vow, nor would the heroine if he had done otherwise. What the world wants is the happiest ending that *logic will permit*.

Letters to Cinema Progress

NORMA SHEARER.

"Thank you very much for having sent on the November issue of *Cinema Progress*. The splendid tribute to Mr. Thalberg was deeply appreciated, as were also your kind wishes."

INTERNATIONAL EDUCATIONAL CINEMATOGRAPHIC INSTITUTE IN ROME, LEAGUE OF NATIONS.

"Having received your magazine, *Cinema Progress*, published under the auspices of The American Institute of Cinematography, we express our desire to establish permanent relations with you and obtain through you a liaison between our Institute and the governmental cultural and cine-industrial organization in America."

BRITISH FILM INSTITUTE.

"It would seem that the work which we are trying to do is closely parallel to the work which you are doing. We would very much welcome the opportunity to exchange publications with you . . . to receive from you a syllabus, "*Fundamentals of Motion Picture Production*," used in the Department of Cinematography at the University of Southern California, as well as copies of your magazine, *Cinema Progress* . . ."

MINISTRY OF EDUCATION, REPUBLIC OF CHINA, NANKING.

"A copy of *Cinema Progress* was referred to me a few days ago. . . . We are very much interested in your work. Since our work has just been started and at the same time is new to our people, any suggestion or account of experience from you will be of tremendous help to us. The Ministry subsidizes each and every province and municipality in purchasing the necessary equipment for showing educational films and supplies films free of charge regularly with the ultimate hope of establishing two thousand such centers throughout the Republic. . . ."

SECTION TECHNIQUE DU CLUB DE L'ECRAN IN BRUSSELS.

"Once a week we give lectures on different motion picture subjects with a showing of films. The principal subjects treated this year were: "The Color in Films, and Its Use in Walt Disney Cartoons," "Documentary Films," "Different Phases of Production," "Use of Music, Sound, Dialogue, etc." Another lecture treated sound and dialogue, cartoon, and trick films. . . . Next year we are planning to extend this activity and hope to develop this forum into a Cinema Appreciation League. . . ."

"We would be very grateful to receive some of your programs and material you issue for your Forums and Convention, and will do our best to make known the importance of your movement here and will write about it in our papers."

A New Cinema Progress

Today, with the entire world realizing the possibilities offered by radio and the films in education, in entertainment, and in international understanding, intelligent people are looking for a source of authentic information in these fields. We, the editors of CINEMA PROGRESS, intend to develop our magazine so that we shall be able to bring to you the information that you desire. But an increased subscription list is a primary requisite in presenting regularly an explanation of the problems, techniques, and possibilities of the industry.

With the aid of prominent men in active technical, production, and publicity work, we will be enabled to provide you with immediate authentic data. We have already secured the assistance and interest of such film luminaries as Cecil B. De Mille, Adolph Zukor, Spencer Tracy, Boris Morros, W. S. Van Dyke, Ernst Lubitsch, King Vidor, Walt Disney, Frank Capra, and Max Reinhardt in our work. Now we must obtain your help in the same work.

We will accomplish real Cinema Progress in the year 1937-38 with your help. We should like to reach all of the approximately 20,000 cinema appreciation classes and study groups in high schools and the 100 universities with photoplay and audio-visual education courses, as well as the thousands of individuals throughout the United States who are interested in the future of the cinema and radio. We should like to place CINEMA PROGRESS on a regular monthly publication basis and bring to these groups monthly previews of forthcoming major studio productions. It is our desire to establish a closer relationship between the motion picture industry and you who comprise the cinema audiences.

It remains for you to make CINEMA PROGRESS your own magazine and your own medium of expression. The subscription blank which you will find herewith attached will bring you CINEMA PROGRESS for one year. One subscription is not enough. Place this before your friends and acquaintances and interest them in the understanding and appreciation of radio, cinema, and television—the most valuable media of the century.



Cinema Progress

The Film and Life



"THE ROAD BACK" — DOES IT LEAD TO PEACE?

In this Issue:

- Robert Hill Lane
- Boris Morros

- Sydney Franklin
- Barrett Kiesling

AUG.
30c

PUBLICATION OF
The Cinema Appreciation League
Under the Auspices of
The American Institute of Cinematography, Inc.

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Subscription Rates \$1.00 for Academic Year (Five Issues)
30c Per Copy

PUBLISHING OFFICE: 3551 UNIVERSITY AVENUE
Los Angeles, California

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Creative Approach to the Cinema

Modern mechanical inventions have proved to be double-edged weapons. They have increased man's power and comfort immensely, but at the same time they have given rise to various economic problems such as overproduction, unemployment, and depression. The excessive division of labor has meant the mechanization and standardization of life. Instruments for destructive warfare make possible another world conflagration which may prove fatal to civilization. It will require a great creative effort within and between nations to direct these recently conjured powers of mechanical forces toward the benefit of all classes and all peoples.

The mechanical inventions of moving pictures have not only increased the facilities of commercial entertainment, but they are rapidly spreading the pattern of living of western civilization through the entire world. The immense possibilities of the cinema as a new art of the 20th century and its potential power to aid the real progress of humanity can be used only if the leaders of both movie production and movie consumption approach them in the creative spirit. Without this, the indiscriminating masses, hypnotized by the glamour of cheap movies, will blindly adopt socially doubtful values and have their appetites whetted toward false ideals as they pursue the "modern" way of living, loving, and thinking.

To further the creative approach to the production and consumption of movies and to stimulate cooperation between movie-makers and the public, the Cinema Appreciation League provides a meeting place for creative artists, conscious of their great responsibility for their product, and for the leaders of the rapidly increasing cinema conscious audience — educators, students, parents, and civic leaders. Far-seeing producers, having an organized contact with this new type of "fan", will be able to give their best, knowing that their efforts will be appreciated by the audience and supported at the box office.

The producer and director will be encouraged to make more creative approaches to the selection of stories and to their interpretation. Some directors have already been doing this as the interviews in this issue will show. The creative director does not mechanically mix up the contributions of the writer, the art director, the camera man, the research, property, and wardrobe departments, etc., but he imparts his vision to all of them, fusing the technical devices and the collective efforts of the entire studio into a unified work of art. The teacher and student of movie appreciation, the intelligent parent, or any cinema conscious consumer will follow the creative process of cinema artists to increase and deepen his own enjoyment. Once the conception of the whole picture has been defined, the student may profit greatly from the analysis and criticism of the picture. He will see how the variety of data collected by the story writer or by the research department upon the epoch, social strata or background, on history and geography, customs and costumes, or on individual, national, or racial psychology will crystallize before his eyes into living characters and situations. He will gain insight of how characters with different purposes, ideals, conflicts, heroisms, and weaknesses are related to each other and to their background and individual predicaments; how all the details fit together into a living and organic whole.

In their critical evaluation and study of motion pictures, the teachers and students

of motion picture appreciation, of drama and the fine arts, of music or science, will learn and teach the "how" of motion pictures. In following the creative processes of production they will recognize the use of technical and artistic cinematic devices. By and by, they will understand the *cinematic language* into which the story has been translated. By breaking it into crucial dramatic situations, they will see how the dramatic emphasis, effects and atmosphere were built up by the help of acting, dialogue, camera angles, lighting, sound effects, and music, by the tempo of cutting, and by scenario technique; how the capabilities of microphone and camera were utilized to the utmost; how by skillful dramatic blending of sight and sound the strings of millions of human hearts have been played upon; how, in short, the dream of Wagner, as mentioned in one of the following articles, creating a magnificent synthesis of all the arts, has been achieved in the cinema.

'The Road Back'—Does It Lead to Peace?

Can war pictures foster peace? Is the camera mightier than the sword?

Peace advocates, pointing out that during the past 4,400 years the world has had only 264 years of peace—one for each 15 years of war—are hoping that Universal's *The Road Back*, sequel to its famed predecessor, *All Quiet on the Western Front*, will help mold public opinion against human slaughter. Jittery at the thought that modern warfare may not let man survive another 4,400 years, they hope that this latest war-debunker will uphold the tradition of *The Big Parade*—that it will be another *All Quiet on the Western Front*, a film which caused many persons to remark:

"If this picture could be shown in every theater in the world people would see how stupid war is and would refuse to be stampeded into another conflict."

Jesse L. Lasky once said:

"Conscientiously, we avoid propaganda of any kind. Unconsciously our pictures reflect current trends of thought. Since *All Quiet on the Western Front*, first major picture to debunk and deglorify war, the screen has fol-

lowed the paths of literature and newspapers in presenting war as it is, a calamitous horror.

"I believe the screen, without deliberate propaganda, will automatically serve as one of the greatest educational factors in bringing to the masses the truths of war and peace. And the world's reigning statesmen cannot forever ignore a universal desire for permanent peace."

The action of *The Road Back* takes place during the last 48 hours of the war and shortly thereafter, depicting the struggles of German soldiers attempting to adjust themselves to a society which apparently has no further need for them.

In filming the story, No Man's Land was a 150-foot square on the studio's back lot. Around three sides was a backdrop of sky, while on the fourth was a track for the huge traveling camera crane. All the trenches, roads, barbed-wire entanglements, and buildings were built in perspective, so that at 150 feet distant they appear to be miles away.

Each night one sequence of the film was made and the scenery in the arena

changed by studio artists for the ensuing sequence the next night. This means that the details of scenery were different, necessitating changes in the field surface. The advantage of filming the picture this way lies in the permanency of the lights and the camera track. Thus, there is no variation in the amount of illumination from scene to scene and the even movement of the camera on the aluminum boom gives the action a fluidity that otherwise could not be attained.

Forerunner of the cycle of anti-war pictures, lately supplemented by *The Road Back*, was *The Big Parade*, directed by the late Irving Thalberg. It was one of the first films refusing to soft-pedal conflict with pretty nurses and a "they-lived-happily-ever-after" theme. Instead, it sharply exposed the folly and bitterness of war, having the hero come home on crutches, his friends killed. Who can forget those ironic shots of truckloads of doughboys moving to the front down that long, shell-blasted French road as loaded ambulances return?

And who can forget that climactic scene in *All Quiet on the Western Front* when the German soldier reaches out of his shell-hole for a butterfly, and catches a bullet, instead?

Quickly sensing a strongly-growing sentiment for peace among the movie-going public, producers followed with other films stressing the inhumanity and futility of killing—*The Prisoner of Shark Island*, *Under Two Flags*, *A Message to Garcia*, and now *The Road Back* and M-G-M's *They Gave Him a Gun*.

Along educational lines, the motion picture may prove to be the ideal means

of inculcating in school children friendly attitudes toward people of other nations. Tests reported by I. N. Madsen of Lewiston, Idaho, at the National Education Association convention in Portland, Oregon, last summer, showed the movies to have a substantially permanent effect in helping children to acquire new slants.

Seeing a picture favorable to the Chinese made a difference in the attitude of children toward the people of China. Nineteen months later they retained the ideas they had gained through the movies of family life, love, success, and general philosophy.

In this connection, the late director, Richard Boleslawski, prophesied:

"As plans progress for the development of international production bases in other countries, I foresee new vistas opening. A few short years ago, the population of one nation knew very little of the world beyond its boundaries. Then Hollywood was bounded by paste-board walls. Today, the remotest corner of the globe may be transported anywhere to sight and hearing. Today, with industry itself decentralized as to geographic location, it seems possible there has come into existence the germ of an international culture."

*Motion pictures, the only form of communication international in scope and language, may do much to outlaw war, according to educators and others interested in peace. Universal, with *The Road Back*, puts in its bid for the trophy to be awarded next May by the American Institute of Cinematography, in collaboration with similar organizations in 18 other countries, for the film produced during 1937 which best pro-*

notes international understanding and peace.

As Will Hays, president of the Motion Picture Producers and Distributors

of America, declares:

"When men understand each other, they do not hate, and when they do not hate, they do not make wars."

Who Is to be Blamed for Poor Pictures?

Who is to be blamed for poor pictures—censors, audience, or producer? The former two are, recently declared Hal Hode, executive assistant to Jack Cohn, vice-president of Columbia Pictures, who presented the producer's view at a luncheon conference of the National Board of Review.

Sugar-coating of sociological themes, or the avoidance of them altogether, is the fault of the censors and the public, not the producer, Hode said, pointing out that pictures aimed at intelligent audiences frequently proved "duds" at the box-office.

Bitterly complaining that the public stays away from the clean classics in no small numbers, the nation's organized showmen at the convention of motion picture exhibitors stated that civic leaders, including teachers, take the lead in this striking abstinence. *The Informer* was cited as one of the most beautiful pictures of the era, but it lost a great deal of money. *Romeo and Juliet* and *A Midsummer Night's Dream* have lost and are losing money for their exhibitors.

An educationalist's view of the situation is presented by Edgar Dale, visual training instructor at Ohio State University, who in the June issue of his monthly bulletin, *The News Letter*, indicates that we have not begun to tap the potential resources of the motion

picture—that we have been "*well entertained, but not well enlightened.*"

"Would we still have sweatshop child labor, for example, if we could see the subject treated honestly and factually on the screen?" he asks. "Would we not have hastened measures to insure a more intelligent use of the land if we could have had not one film like *The Plow That Broke the Plains*, but scores of them? (The picture has drawn an average monthly audience of 750,000, not counting additional thousands who attended school showings and the like, according to Department of Agriculture figures presented in *The Motion Picture Herald* of April 17.) Would we still have had some 150 deaths from diphtheria in Ohio if we could circulate a film showing factually and dramatically how diphtheria might be wiped out?"

Showing how education might use the film to better train youth along social and cultural lines, Dale says:

"As they become older, they need to learn such things as: that there is no biological basis for a belief in the superiority of one race to another; that the Germans are not 'Huns,' as we were taught to believe during the War; that a slum environment is one of the important causes of juvenile delinquency. (EDITORIAL NOTE: It will be interesting to see how *Dead End*, soon to be released by Sam Goldwyn, treats this

problem); that our national resources—soil, forests, and water power—are being depleted at an alarming rate; that public health is purchasable; that many children and their mothers die needlessly each year because we are not intelligent enough to use the scientific information already available; that propaganda is not confined to wartime. These are but a few examples of the needs of children and youth."

Dale laments the dearth of such pictures as *A Family Affair*, "which gives us a fairly accurate and certainly pleasant picture of an intelligent family household"; *The Devil Is a Sissy*, which "is well contrived and shows excellent insight into child psychology"; and *Fury* and *Black Legion*, "which sensitized high school students to grave economic abuses of today," and "deserve the highest praise." He recommends that more of such pictures be produced and that they "be shown in the school, the church, the forum."

Considering what boys and girls would choose if they had an opportunity to select good books they would like to have filmed, Dale refers to a study he made in 1931 in Cincinnati, which showed that elementary and high school children preferred the following books: *Ivanhoe*, *David Copperfield*, *Lorna Doone*, *Little Women*, *Anne of Green Gables*, *The Crisis*, *the Count of Monte Cristo*, *A Tale of Two Cities*, *Treasure Island*.

Since that time most of these books have been made into successful pictures, and others have been added, such as *Wee Willie Winkie*, *Captains Courageous*, *Penrod and Sam*, and *The Prince and the Pauper*. Being made now is *Heidi*, and planned for the near future is *Kim*.

Hollywood is rapidly utilizing children's literature in a way that bodes well for the box-office.

But, says Dale:

"The filming of children's literature should not blind us to the fact that we must eventually develop our film classics for children and youth, not from literature, but directly through the medium itself. We must develop scenarists who can write honestly, intelligently, and dramatically for the screen. Production programs on the gigantic Hollywood scale *have not permitted the kind of exploration of the motion-picture medium that is necessary to advance its progress as an art*. Only as we have motion picture craftsmen working on motion picture production not only in Hollywood but in the schools and universities straight across the country will we arrive at the potentialities inherent in this device."

Lamenting the ever-present financial bugaboo, Dale suggests that "we take the money that will be used to build one or two new battleships—about \$50,000,000—and see what we might do to use this money for educational instead of destructive purposes."

With this money, each of the nation's 250,000 schools could be equipped with a \$200 sound projector, he asserts. If only half of them were so equipped, however, the remaining \$25,000,000 could be used in the production of 2,500 educational films at a cost of \$5,000 each, and of 500 more elaborate films at \$25,000 apiece.

"Then, indeed," Dale concludes, "we would see the start of a real educational film program."

But still we have the question, "Who is to be blamed for poor pictures?" As

far as education is concerned, lack of money has hampered its production of visual training films. And as far as Hollywood is concerned, lack of money from movie patrons refusing to support past cultural productions has slowed up its activity in that line. But from this

latter standpoint the outlook is promising. Picture schedules for the coming year contain an increasing number of productions of historical and social significance. If the public responds, there will be no battleships to darken the financial horizon and prohibit further production of cultural films.

The Movies Watch Television Progress

What is the attitude of the motion picture industry toward their sight-sound rival, television? That the movie makers are watching developments keenly is indicated in "The Second Annual Report on Television from the Standpoint of the Motion Picture Producing Industry," a technical report prepared by the research scientific committee of the Academy of Motion Picture Arts and Sciences. Issued in June, it says in part:

"It is still improbable that television will burst on an unprepared motion picture industry; many millions of dollars must be invested before nation-wide exploitation of television becomes possible in the United States; the start of such a development, forecast for 1937-38, is confirmed. . . . The one change to which we would call attention is that recent improvements in true design of electronic projection devices give promise of a considerable enlargement of television screen area, the realization of which would vastly accelerate the evolution of television as a practical art.

"A mass of data on the technique of television, electrical interference conditions, signal distribution, etc., has been and is being collected," the report con-

tinues. "Papers describing the technical aspects of the research are presented periodically before the Society of Motion Picture Engineers, the Institute of Radio Engineers, and other recognized bodies. In connection with one of the most recent of these papers there was a demonstration on a scale as large as 10 by 8 feet, using optical projection from a kinescope equipped with a suitable lens system, with, it is said, impressive results.

"Occasional television programs are transmitted from a Philco station in Philadelphia, and others. The Columbia Broadcasting System has announced its intention of installing a television transmitter on the Chrysler Tower in New York."

(And just the other day the producers of *Showboat* filed a formal application with NBC for an option to sponsor radio's first commercial television broadcast when equipment is installed for a Los Angeles experiment.)

"Both here and abroad, systematic engineering progress is being made in the development of high-definition television. The situation has reached a point where it warrants careful observation and analysis.

... "For the United States, it is to be hoped that no attempt will be made to commercialize home television until a picture equivalent in definition to the best home-movie projection, and not smaller than 24 by 18 inches, can be furnished with routine reliability.

With this significant statement, the report concludes:

"In view of the progress being made in television, this Committee feels it advisable to report its findings semi-annually hereafter, and is scheduling its work accordingly. The next report will thus be issued in January, 1938."

More Art and More Children

By ADAMANTIOS TH. POLYZOIDES*

Europe has proved that the cultural as well as the entertaining picture may rise to high artistic values and still not be prohibitive in cost. Anyone who has seen the products of French, Italian, German and Soviet studios, where costs are based on cents rather than on dollars, must acknowledge that the cinema in those countries has not suffered artistically.

With the exception of France, the other three countries, in keeping with their program of planned economy, have reduced the motion picture industry to a state function. It is the government, through its special agencies, that directs and regulates the trends of the motion picture. The state, in this connection, can force upon the public new tastes and new ideas about cinematography without giving thought to the box-office.

The state-controlled motion picture industry can experiment; it can push certain pictures and the development of ideas of a patriotic, social, or economic character; it can establish new standards for art in motion picture, and get away with it.

The present trend in Germany, where motion picture appreciation is developing to an astonishing degree, is toward a new state of things, when art will not be so manifestly subordinated to the mechanics of technique. This at least is the gist of an article in the *Frankfurter Zeitung*, where the problem is examined in every aspect. The writer grants the superiority of certain Hollywood productions, and the whole article is extremely fair and sincere. On the other hand, it is pointed out that the motion picture industry today depends too much on the collective process to allow much freedom to artistic improvisations. It takes too many technicians to manufacture an emotion as a laboratory experiment, and the effect becomes apparent to the cultured audience. Is there anything one can do about it? The German writer prefers not to answer the question.

From another slant the Italian magazine, *Cinema*, approaches the new trends of the motion picture. The author and editor, Luciano de Feo, who also presides over the cinema activities of the League of Nations, is uneasy because at least one element of social life is gen-

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erally missing from the motion picture. That is the *child*—not the artistic-child, not the prodigy-child, or the genius-child, but just the normal every-day kid. The trend seems to be away from children, away from the family, away from the home. Mr. De Feo thinks that if this tendency continues, we are going to suffer. The writer pays tribute to such

a picture as *Dr. Engel, Pediatrician*, made by Dr. Fiemann of Berlin, or *Hanneles' Voyage to Heaven*, or *Forget-Me-Not*, or the masterpiece, *Long Live Life*, and finally the *Ninth Symphony*, all pictures made in Germany and having a tremendous audience appeal.

More art and more children seem to be the trends in at least one section of the European motion picture world.

Good Books Make Good Movies

By BARRETT C. KIESLING*

Best-selling novels become best-selling movies.

A list of any year's most popular movies invariably includes a large percentage of widely read novels.

For this reason motion picture producers are ever on the alert for successful books. Film executives know in advance that a book which proved popular with the reading public will be even better liked on the screen.

There is no mystery about the relation between successful books and movies. After a book has been read by millions, there are a million different mental images formed of each of the characters. When the story is brought to the screen, the readers are all anxious to compare the film stars with their favorite mental images.

Obviously, a best-selling novel must

have an intriguing, cleverly contrived plot. And film producers have found that in almost every instance, a plot which interests readers is certain to hold their attention on the screen.

For this coming year Metro-Goldwyn-Mayer announces the following list of popular novels to be filmed:

T. Everett Harre's biographical novel, *Heavenly Sinner*, is to be picturized with Joan Crawford in the starring role. *Stand Up and Fight*, novel by Forbes Parkhill, will star Wallace Beery as a rough-and-ready stage coach driver. *Springtide*, which was written by J. B. Priestly (under the pen name of Peter Goldsmith) and George Billam, will star Robert Taylor.

Rudyard Kipling's classic story of *Kim* will star Robert Taylor and Freddie Bartholomew. Of equal importance will be Stefan Zweig's famous novel, *Marie Antoinette*, which is to be immortalized on the screen by Norma Shearer. Another best-seller will be *Goodbye, Mr. Chips*, by James Hilton.

Among other best sellers to be made as pictures during the coming season by

*Mr. Kiesling's new book, *Talking Pictures*, outgrowth of 22 years of studio experience, will be available for high school teachers of visual education and their students the latter part of August. Written from a practical point of view, it takes the reader in simple terms through every technical phase of motion picture production as practiced in the major studios. A complete report of the book will be given in the next issue of CINEMA PROGRESS.

M-G-M are *The American Flaggs* by Kathleen Norris, *The Foundry* by Albert Harper, *Pride and Prejudice* by Jane Austen, *Mannequin* by Katherine Brush, *Anchor Man* by Fannie Heaslip Lea, *Bright Girl* by Vina Delmar, *Declassé* by Zoe Akins, *The Distaff Side* by John van Druten, *The Far Off Hills* by Lennox Robinson, *The Harbourmaster* by William McFee, and many others. *Molly, Bless Her*, by Frances Marion, is to be produced with Wallace Beery and Sophie Tucker.

Other studios are planning to produce their share of best-sellers. Twentieth Century-Fox will make *Drums Along the Mohawk* by Walter D. Edmonds, *Earthbound* by Basil King, *Four Men and A Prayer* by David Garth, *The Giant Swing* by W. R. Burnett, *Island in the Sky* by Leonard Lee, and several others.

Warner Brothers-First National will make *White Banners* by Lloyd C. Douglas, *The Story of San Michele* by Axel Munthe, *The Sisters* by Myron Brinig, *A Prayer For My Son* by Hugh Walpole, *Comet of Broadway* by Faith Baldwin, *Sister Act* by Fannie Hurst, *And It All Came True* by Louis Bromfield, and others.

RKO-Radio Pictures will release Walt Disney's feature-length color cartoon to be made from the novel *Bambi* by Felix Salton, as well as productions based on other novels.

In addition to the already published best-sellers, Hollywood film studios have another method of securing popular film fare. They bring the famous novelists to the movie capital to write original screen stories. Such authors as P. G. Wodehouse, Anita Loos, James Hilton, Cyril Hume, and Dalton Trumbo went to Hollywood at the behest of the movie magnates and have written prolifically for the screen.

Frequently these original screen stories are of best-seller calibre but are never published in novel form because the studio owns the story rights. There are occasions, however, when the studios have these originals written in novel length and printed in serial form in newspapers, as in the case of M-G-M's *Saratoga*.

The policy of such studios as Metro-Goldwyn-Mayer, Twentieth Century-Fox, Paramount and the others is: "If a story is good enough to be a best-seller, then it deserves the best treatment we can give it."

The Film Goes Forward in India

By RAM BAGAI*

Six theaters to one producer. "Quickie" concerns mushrooming into existence only to gradually die out. That, briefly, is the motion picture situation in India today.

For the "quickies" have invaded the land south of the Himalayas just as they

have the land of the unrestrained superlative—Hollywood and its nation-wide suburbs. Strange, indeed, are the figures of India's infant movie industry, which show that there are:

110 producing concerns

99 distributing companies

670 theaters.

*Peshawar, India.

Immediately the question arises: Why are there so few theaters and so many movie-makers? Why such an uneven relationship between the producer and the reproducer? And just as immediately we have the answer: Lack of financial backing.

Out to "clean up" are scores of new studios and producers which are springing up almost daily in India. Most of these newcomers are in the "quickie" business—and eventually fall by the wayside. In years to come the present 110 producers should gradually sift down to a more permanent figure of around 60—when speculation is succeeded by business-like methods and more available monetary resources.

Slowness of theater building is also due to lack of finances. A steady income is required to support movie houses, and often it is more expensive to construct and maintain a theater than it is to produce a film. With the expected rejuvenation of the studios, however, the number of theaters should increase easily to 1,000 times the present figure.

It was in 1907 that the first motion picture—via the foreign route—arrived in India. At first it was regarded as a scientific curiosity, but soon its entertainment value was recognized by a Mr. Phalke of Bombay. In 1913, Phalke, through the aid of imported technicians, made his first film and India's industry had begun. In 1931 the first sound picture was produced in India. Today sound occupies an important place in the country's cinema.

The average picture ("B") in India costs from 60,000 to 100,000 rupees (about \$25,000 to \$40,000). But it must be remembered that the purchasing power of one rupee in India is easily

the equivalent of one dollar in the United States.

Nor are the salaries of the Indian stars as exorbitant as those of headliners in America. In the average picture the total salaries of the actors range from \$6,000 to \$7,000.

The theme of the Indian picture is different from the American. Here the main idea of the majority of pictures is the "boy meets girl" angle—and how to keep it alive for 90 minutes. In India the greater number of pictures deal with religion and the spiritual side of life, with historical characters and well-known tales handed down through generations. Another factor that determines the success of a picture there is whether it has any songs (religious, not love!). The people go wild over the words—not so much the tune. Sometimes, as the hero sings, the screen is divided into two parts. One division shows him singing, while the other displays the words for the audience. And they write them down right then and there, too!

Little has been done with the educational film in India. There are two reasons for this:

1. So far the industry has been trying to get on its feet commercially—via the entertainment field. Undoubtedly there would be no profit in the educational film.

2. The government has shown little co-operation in this matter. The usual procedure in visual education is through the 16-mm. medium. However, the government, at this writing, has refused to lower the import duty on cameras and projectors of this size. Quoting from the pamphlet, "Motion Picture Society

of India": "Had the government agreed to the reduction of duty, a great impetus would have been given to Indian educationists interested in the production of films to meet this requirement."

Many times have I heard the remark: "Why don't we see the Indian pictures

in this country?" The answer to that is the theater monopoly here by the Hollywood industry, with its block booking. Some foreign pictures, however, are shown at special theaters. And some of India's best reach South America, the nearest they get to this country.

FRANKLIN THE THOROUGH

By BERNARD ZERBE

Sidney Franklin is an integral part of every one of his productions, from start to finish. He takes an active part in the writing of the scenario, doing as much work on it as the assigned writers. For the past 10 years he has worked with Scenarist Mrs. Claudine West. Together they devise the treatment, then scenario form, and later revisions.

Upon taking supervision of the *Good Earth*, he and Mrs. West completely rewrote the script, to fit his ideas of the picture. This revision took two and a half months. By this time the crew had returned from China, and found that what they had shot over there was of little value to the revised script. But Franklin now had a script that he knew, understood, and agreed with, while before he had a script that he was unfamiliar with, and which did not conform to his ideas. If Franklin is to do a good job, his script must satisfy him.

Franklin says in regard to cinematic study: "If you are going to study direct-

ing—or the cinema at all—*begin* with the script, for that is where the whole picture begins — and ends, in some cases."

Research on a script is valuable if you are to know what you are writing about, and to make it convincing. However, in an historical film, *condensation* is necessary, facts must be cut out or changed to fit the screen limits. In *Marie Antoinette*, Franklin has condensed the



Sidney Franklin, director of such films as *The Good Earth* and *The Dark Angel*, believes in thorough research and analysis of script. *Marie Antoinette* is his current assignment.

In writing a script, it is important to action to keep up the tempo of events. The fall of the Bastille is followed (in the film) by the mad savagery of the revolutionists, while in actuality, there were several weeks of quiet after the fall. However, he and Mrs. West, in the three years they have worked on the *Marie Antoinette* script, have read about 60,000 pages on the period. By means of this research, they have been able to select those incidents and events which have most appeal for the screen, and to discard those which are unimportant or cinematically impractical.

keep in mind the tempo of the whole picture. "An even flow from scene to scene (call it rhythm, if you like) is of utmost importance," says Franklin. In regard to this, he stated that the director must keep in mind, at all times during the shooting of the film, the main tempo of the picture. He must also establish the individual tempo of one scene to the other, and of various scenes to the whole. The actor need keep in mind only the tempo of the scene being shot on a certain day. He illustrated this by a scene from *The Good Earth*, when Wang Lung said, in response to O-lan's expression that she was with child, "I'll go tell father." Wang said this slowly, and the entire company worked from sun-up to sun-down trying to get it right. The tempo was correct, but Paul Muni, playing the role of Wang Lung, objected to the way it was said. Throughout the entire day's shooting, Franklin had to keep in mind not only the correct way it was to be said, but also the tempo of the words. Muni had only to worry about the inflection.

Franklin allows his actors much latitude in their characterizations, as long, of course, as the actors keep within the bounds of the picture and the relationship of part to part. *The Good Earth* supplied another example. Wang Lung, on his wedding day, walks down the road in a jaunty, springy manner, that expresses his pride at being so well dressed, and his joy at being soon to see his wife. This walk aided the picture immensely, and was entirely an invention of Actor Muni. However, the characterization of O-lan, as played by Luise Rainer, was designed by Franklin.

He planned to have O-lan a silent creature, a type, and to have Wang Lung the "straight" for O-lan's character. To Franklin, the role of Wang Lung was much more difficult to play, because in playing straight, Muni had to set the scene. He had to express an atmosphere, a living being with many qualities of the Chinese people. O-lan had merely to be silent, hard working, and her role was immediately noticeable. It was her variance from the character of Wang Lung that made her so excellent. Therefore, in laying the foundation, Wang Lung was the more difficult to play.

Tempo is an important factor in the making of a picture. Related to tempo is audience tension. In *Marie Antoinette*, Franklin faces an important problem. Toward the end of the picture, Marie Antoinette, her husband, the king, and their children are seized as they try to flee the country in disguise. The revolutionary leaders seize them, behead the king, and then the children, leaving Marie alone and doomed. The tension in these scenes is so terrific that something must be invented to break it. As yet no definite solution has been decided upon, but it is believed that a short shot of a white note being slipped under Marie's door — signifying assistance from the outside — may help to break the tension. The interest Franklin has in the writing of his scripts is shown by the interest he has in breaking this tension. Something has to be done about it, and he is working as hard as Mrs. West on the solution.

Franklin has a great interest in the use of his sets. In *The Barretts of Wimpole Street*, he used his camera and his set very expressively. In this picture, Norma Shearer was upstairs in her

room. To her (playing Elizabeth Barrett Browning) the room seemed to express a prison. She was tied to it, and could not escape. In the beginning of the picture, Franklin confined his camera to this room for a long time, conveying to the audience that it was a prison. He kept the camera there so long that when, at last, it moved out of the room, the audience sighed with relief. Thus he conveyed to them, by means of the camera and set, that Elizabeth Barrett was unhappy, and imprisoned in the room.

Franklin further spoke of his sets in relation to the audience. He believes that it is well to set the "geography of the set" in the first few shots. Let the audience see the whole set, then narrow down to elements of the set, because then the audience will know where it is,

and will become more a part of the picture. In *The Barretts of Wimpole Street*, Franklin handled this "geography of set" by means of the dog, "Flush." The dog came in, went through the hall, into the living room, saw the Father, scurried up the stairs (showing a dislike for the Father) and down the hall upstairs, to Elizabeth's room, (showing a fondness for her). Thus the audience found out in this opening sequence that Elizabeth was in a room on the second floor of a well-furnished home, that the Father was not liked, that he was harsh to the dog, and that the dog liked Elizabeth. The audience immediately knew what the setting was before the main action began—all through a little dog scampering over the house.

Van Dyke, the Unorthodox

By BOB RODGERS*

W. S. Van Dyke worked in stock companies. Started in picture business as messenger to D. W. Griffith (one of 10,000, he says). Did some acting. Directed first picture in 1916, *Land of Long Shadows*.

Well known for his expeditionary films, but finds they are cause of great grief. The picture is the last thing the director must consider. Care of the expedition problems is uppermost. Sometimes have trouble getting insurance companies to insure these expeditions. He is not of an adventurous spirit and does not like to leave home, although finds it hard to refuse because of vanity. The entire expedition is on shoulders of

director, thus the responsibility. Can't definitely conceive of problems or locations until on location, thus all judgment is left until time of shooting.

In ordinary pictures he does not like to leave studio at all. Farther away from studio you go the more difficult are the problems, he says. Sits in on the writing of the story throughout its creation. Can tell by looking at a finished scenario approximately how long it will take to shoot. Makes suggestions for changes in plot and action.

Does not bother to cast small roles in pictures; just the leads. Often works on story with thought in mind of who is to play in it.

No great connection with cameraman,

*Cinematography student, University of Southern California.

sound man or other technicians. Merely tells them what he wants shot and what kind of lighting he wants. Sets are approved by him but are made by art director after the latter reads the script. Does not do any cutting. Leaves that to editor and producer. He does view film after it is done and makes suggestions for improvement. Does not acknowledge temperamentality in stars, although has little trouble along this line. Will not argue with them. Merely goes home.

Has great respect for assistant director because he is supposed to do all the detail work for director. Likes the same crew on all pictures because they work well together.

After helping in writing of story he never looks at it except for dialogue corrections, etc. Knows story by heart. Upon going on set he never knows definitely how he is going to do a scene. Figures it out after getting there. Works out technical blending, etc., after getting on set.

The principle he uses in connection with other divisions of the work is to let the cameraman, soundman, etc., use their own brains.

As for mood in pictures, he says it is all in characterization. Tempo is the soul of motion pictures. Does some cutting in the camera to create this. In regard to the acting, he says to throw your actor at the audience and let the latter do the acting. Audience filling shoes of actors, etc. Paint with a light brush in an interesting unserious manner.

Thinks motion pictures have a great

moral purpose in the world. Not through direct means but by suggestion. Thinks when television comes in motion pictures will be used for this. Believes manufacturers will pay a million dollars for a picture to use in advertisement program.

Does not like to do "arty" or sophisticated pictures. Says the best old-timers made the motion picture what it is today. All directors' methods have evolved from D. W. Griffith, who was the only genius in this field.

The best way to learn directing is to work up through the property or other departments. Director must know amusement and some dramatic values. First thing he asks when confronted with a story is "What's your romance?" Love is the basis of all stories.

He can do any type of picture from drama to musical with equal facility. Has no specific knowledge of music, but recognizes its fine qualities and effects.

Main thing is not to take yourself too seriously, and remember that there are others who probably can do just as well as you.

Says the best actors are not acting but merely being natural, Spencer Tracy, for example.

Montage has its place, but can't be understood when it is too artistic.

Shot *After the Thin Man* in 16 days.

Shot *His Brother's Wife* in 14 days.

Shot *San Francisco* in 2 months.



W. S. Van Dyke

Decides on technical blending and other details of shooting a scene *after* he gets on the set. Among this M-G-M director's successes are *San Francisco* and *They Gave Him a Gun*.

THE DIRECTOR'S WORK RESUME OF FRANKLIN AND VAN DYKE INTERVIEWS

I. PRE-SHOOTING:

1. Script—Close collaboration with writer.

2. Research and selection of dramatically important, but not necessarily authentic, material.

3. Finding the axis of the picture and building around it (theme, romance, etc.).

4. Casting—Director has main characters in mind.

II. SHOOTING:

1. Assistant director—Handles organization and details.

2. Actors—If experienced, director lets them give own interpretation of character.

3. Set—Must give the public a clear idea of the "geography."

4. Cameraman and sound engineer—Director tells dramatic values desired, but lets them solve, technically, the pictorial and sound aspects.

5. Tempo—Is the soul of the picture. Director determines the rhythmic alternation of suspense and relief.

III. POST-SHOOTING:

1. Cutting—Director selects best shots of daily "rushes." Determines dramatic purpose to be achieved in each, and lets the cutter do the rest.

Essentials of Educational Film Production

By FRED W. ORTH*

Educational film production implies motion pictures which present information or contribute understanding of subjects requiring motion to make them clear—subjects about which the learners need to know.

The prime essential in the production of any successful film is a plan or theme. It must represent a continuity of ideas if your audience is to remain attentive during the showing of your picture.

Your plan, which you will work into a scenario, will probably not contain all of the action you wish to include in your picture if it is to be 400 feet in length. After deciding upon the essential sequences to be shown, they should be arranged in proper dramatic order. This will represent the scenario from which you will wish to make a working sheet of individual shots. It should be remembered that your camera, running at normal speed (16 pictures per second), records action at the same speed that the pictures are projected on the screen. The length of your scenes, then, will be determined by the length of time that

you wish your audience to see them projected. Seven to eight feet will probably be the length of your average shot. Normally, two and one-half seconds are required for the exposure of each foot of film.

Beginners usually film too far away from their subjects. The long shot should be reserved for the purpose of orienting the audience, or establishing the locale. Approximately 65 per cent of your scenes should be close-ups. It is not necessary to take scenes in sequence. They can be properly arranged later when cutting and editing.

To avoid unsteady pictures on the screen, a substantial tripod should be used. A free-ball head is a requisite for slow, steady panoramas and for tilting. Attention to composition in each shot will result in pleasing photography, providing the film is properly exposed.

Though the average film used by beginners has considerable latitude with regard to exposure, the use of a good exposure meter will aid in obtaining the maximum number of well-exposed shots from your roll of film. It is wise for the beginner to confine his early filming to

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out-of-door shots. Interior filming will result from much study and practice.

Your educational film will probably require titles, which may be "home-made" or professionally made at a reasonable cost. The usual cost of titles, if you have them made, is 25 cents for each title of eight words and 3 cents for each additional word. Titles should be kept brief and simple.

The judicious use of fade, iris, and dissolves add greatly to the interest and

beauty of your film. They are not difficult to make, the prime requisite being care and patience.

In conclusion, it is well to remember that good amateur films are not made by accident. Advanced planning is essential to good movie making. Think before you shoot, remembering that full happiness in movie making comes with seeing sequences on the screen that will bring expressions of pleasure and happiness from the audience.

Sound Technique in Motion Pictures

By FREDERICK WEISENHEIMER*

As I sat in the park one afternoon, my attention was attracted by a young lady next to me on the bench. She had a small child on her lap and together they played a sort of game. The young mother would put her hands over the child's eyes and then begin to speak excitedly about some fascinating marvel that was supposedly occurring in their vicinity. If the child's curiosity overcame his better judgment he pushed aside his mother's hands and looked for himself.

In a word, the illusion which his mother had created failed to satisfy his need of experience—in that the physiological process of sight was available by the simple procedure of removing his mother's hands. To generalize: No experience, however trivial, can be fully enjoyed if *all the available senses are not utilized*.

How does this apply to the *dramatic use of sound in motion pictures*? Fundamentally the motion picture is to us

an experience, the fascination of which lies in its peculiar ability to create, for a brief passage of time, a *substitute* for the world in which we eat, drink, sleep, and exist generally. The extent of this illusion depends primarily *upon the completeness of the projected experience*. This experience must obviously be recorded by the human senses (*i. e.* eye, ear, sight, smell, etc.). But in the cinema we are limited to that of eye and ear. Apparent it then is that the limitation of the silent cinema is its inability to stimulate this second center of reception. Apparent also is it that such a restriction must necessarily restrict the completeness of our experience and thus ultimately the completeness of our illusion.

Surely then the sound picture has added much to silent cinema? Yes—but more definitely, No. By this I mean that aiding as it has in the physiological illusion it has almost consistently been *misused in terms of dramatic technique*.

*A. B., Cinematography.

The very suddenness of the sound picture forced upon the public a series of mumble-jumble, re-hashed plays whose only point in common with cinematic values was the possibility of the newly accepted speech. Hasty producers forgot that nothing should be in the dramatists' business that does not either *illumine a character or help on the action*. Words for the sake of words became the motif and the old standards of pantomime and movement were discarded.

What, then, must be the basis for a synthesis between sound and sight? Obviously, *selectivity* is the solution. Sound must, like pictorial effects, be subjected to the primary principle of the drama that nothing should be presented to an audience, that by its inherent nature detracts from the progression of the plot.

By implication we must therefore modify our postulate of *naturalism*. In a scene, for example, in which a clock appears, the sound of its ticking might distract audience attention from a more important event. For this reason the sound of the clock may logically be eliminated. In fact, such elimination is in keeping with our own physiological process. Intellectually, we reject those phenomena which have no *immediate importance*. The mere fact of concentration of any kind involves the rejection of a hundred and one varied stimuli.

If, on the other hand, the ticking of the clock bore some definite relationship to the conflict, as in *The Informer*, where the ticking of a clock becomes a subjective accusation, it would be stupid indeed to overlook its usefulness.

In subjective characterizations the cinema has great opportunities, but with the exception of Fritz Lang and, to

some extent, John Ford, little of this advantage has been realized. In *Of Human Bondage*, a pictorial representation of Philip's inferiority feelings linked to the sound of his hobbling, crippled foot clearly illustrates the effectiveness of sound used in conjunction with visible means. Here the two were used as a sort of causal counterpoint, sound showing cause, pictures illustrating effect.

More frequently utilized is visual concentration upon a different object than that from which the sound emanates. The indirectness of showing the effect of words or sounds on only one party to a conversation, for example, is an obvious form of emphasis. Contrast is easily secured by this means. A jazz band playing blatantly in a cafe; nearby, a man seated at a table. He has a sad expression on his face. Here is effective contrast. He places his hands over his ears. The volume of the music decreases. It is as though we, ourselves, have covered our ears.

But sound has another vital function. That also contributes to dramatic technique which by natural device hastens the development of plot. It has already been noted that perhaps the most elemental feature of cinematic art is the speed and fluency of transition between different sets and situations.

In the work of Fritz Lang we have a living example of the value of sound in these transitions. It was from "*M*," where sound linkage bridged the gap between two clocks in various sets, that John Ford derived his tri-set transition by the ticking clock in *The Informer*. But more often the transition is not sound-to-sound transition. Frequently the movement is from sound to pictorial effect, as in the scene in "*M*" where

the speaking voice of the thief saying, "We must use the beggars," is linked with shots of the beggars' activities.

In the same picture such a transition lent itself to a noteworthy and speedy characterization. From the sound of the psychologist's voice describing the personality of the murderer, a cut was made to behavior verifying the psychologist's diagnosis. In this case, the words con-

tinued in conjunction with the pictures, thus eliminating a return to a shot of the psychologist between each shot denoting a single personality trait of the murderer. Apparently once the source of a sound has been noted, the more indirectly it is used the more effective is its benefit. For the time saved by such technique is of fundamental importance to cinematic art.

MUSIC AND FILMS

By BORIS MORROS

Music is one of the most amazing, most beautiful and certainly the most universally expressive of all arts. It can plumb corners of the heart and soul which are too deep for words. It expresses what is inexpressible; it articulates what is beyond the speech or design of other arts. And at the same time, always and everywhere, it has proven one of the most popular forms of entertainment. It can be understood by everybody because it reaches consciousness, not through analysis, but primarily through hearing. Therefore, everyone, even those of most primitive taste, can enjoy music. Besides, music is so varied in form that it can satisfy any preference from the very ordinary to the most refined. It always speaks for itself and does not need any explanation, despite all the arguments of the musical commentators, if listeners will only realize that music is merely human emotion and imagination felt by the composer and shared by him through the medium of vocal or instrumental song.

Music has always been the faithful assistant and collaborator of the cinema.

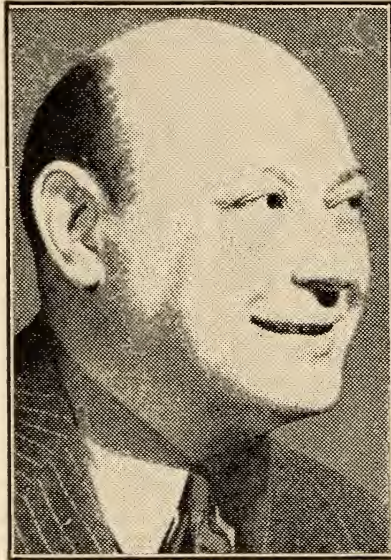
Dependence of films on music has been evident since the earliest public presentations of moving pictures. In the days of the nickelodeon the lone assisting pianist constituted a colorful feature during all picture programs. With one eye on the screen and the other often on a novel reposing on the lap, he or she played all day long from opening to closing of the show. The nature of the selections performed depended upon the temperament and experience of the performer. The young lady usually played the latest ragtime, methodically going through the stack of music on the piano rack, departing from this routine only with occasional "realistic" touches to illustrate such dramatic moments as falling off cliffs, custard-pie warfare, and the inevitable chase by the police. For a death scene she played *When I Lost You*, and for sadness she turned to *Hearts and Flowers*. The man pianist, who was usually an ex-piano teacher, played more solid fare—minor salon pieces of the 19th century—but he, too, was not unmindful of the dramatic opportunities to which he would occasionally respond

with improvisation. Can you ever forget those sinister themes, in a heavy staccato, which were universally played to symbolize the villain's ominous entrance?

The next steps in film-music expansion brought the pipe organ, and later the movie orchestra.

With the arrival of the sound film the role of music altered. First and foremost, for technical reasons, music ceased to be mere improvisation and developed into strict and solid composition. While previously, in the silent days, synchronizers found it possible to play anything they chose, such procedure henceforth was not permitted. On the other hand, while music was once the sole provider of sound for the cinema, it now had to share its functions with dramatic speech and various realistic noises.

Naturally it became necessary to make various concessions when sound came, since logic required music to give way to dialogue and mere imitative sounds. Music had to retire into the background. Notwithstanding the physical subordination of music, especially as background, it has gained in importance psychologically, and for that reason also artistically and technically. Similarly, the music craftsman of the film world is now coming into his own.



Boris Morros, musical director at Paramount, believes the time is at hand when operas, ballets, and concerts will be transposed successfully to the screen. For the future, he visions a new type of film-lyric drama. First to bring a noted symphony conductor to the screen, Mr. Morros presented Leopold Stokowski in *The Big Broadcast* of 1937.

There is reason, then, for planning in proportion with these widening musical horizons. Film music must draw in proportion on cultural treasures of the past, must enlist musical world-literature, just as film-drama has borrowed from the immortal masters of the pen of all ages. Just as film-drama has enlisted the torchbearers of novel and drama, the modern-

ists of music of today and tomorrow should share their reactions and views of life with us in scores composed expressly for film-drama. Just as they will benefit the realm of cinema as an art, the world-wide cinema-distribution in turn will release audience-opportunities for contemporary composers on a scale undreamt of heretofore. The world will become the auditorium of today's composer and such opportunity and responsibility should prove highly inspirational.

Ten years ago the cinema and good composers seemed like two great parallels. There was no contact. But this state of isolation between serious cinema art and music is a thing of the past. In Europe such famous composers have written for films as Richard Strauss, Paul Hindemith, Kurt Weill (Germany), Arthur Honegger (Switzerland), Jacques Ibert, Florence Schmitt, Rinaldo Hahn, Darius Milhaud, George Auric (France), Vittorio Rieti, Fran-

cesco Malipiero (Italy), Serge Prokofiev, Dimitri Shostakovich (Russia), William Walton, Eugene Goossens, Arthur Bliss (England).

In America the contributions to our films of such composers as Werner Janssen, Ernest Toch, George Antheil, Erich Korngold, Deems Taylor and Dimitri Tiomkin, the eventuality of enlisting Stravinsky, proves that composing for pictures is not just an accident. Our leading American academies of music, the Juilliard School of Music in New York, the Curtis Institute at Philadelphia, the Eastman School of Music in Rochester, and, last but not least, the very helpful American Institute of Cinematography at the University of Southern California in Los Angeles, must co-operate with us and offer special courses where young musicians can study the newest methods of musical recording and become acquainted with the technique of writing music to films. The Juilliard School is already in contact with me and I am expecting to start working soon with two graduates from its composers' class. Not only composers, but just people with great professional knowledge of music are greatly interested in this work and are offering me their services.

However, it is not merely a matter of composers, but of their methods, and more yet a matter of relation between music and film-drama. This new relation I consider one of the best proofs of the qualitative and organic advancement of film music. I refer to the progress of music from a strictly supporting factor to a truly independent force. While, of course, psychologically and therefore dramatically coordinated, music takes the place not only of words but anticipates situations which develop in succeeding

scenes. I think the time has come when not only musical reviews and comedies, but operas, ballets, and even concerts can be transposed to the screen. In the broad meaning of the word, the film then becomes lyric drama, not to say music-drama.

I am definitely convinced that while cinematography is transposing existing operatic works into film terms, there will result an entirely new form of art, which will be a new synthesis of all arts including the cinematography.

Conviction is growing generally that the future of the opera lies as much with the cinema as does the future of the theatre as a whole. The film theatre of the not-so-far-future will mount existing operatic masterpieces in the way it will mount Shakespeare and drama generally. Combination of this scenic progress with well-chosen powerful music or music expressly written to match the impetus of the screen, will bring about screen-music-drama. This need not be serious always, but can be light and still represent new art ideas.

For the benefit of those who storm and rage at the popularity of jazz, it is necessary to repeat a truism that the one who enjoys Gershwin today will be an admirer of Grieg tomorrow, and the fans of Irving Berlin will in due time be devoted to Beethoven. It is a fact that we have to take cinema audiences through various degrees of musical melodramas, through a good deal of Johann Strauss and later a good deal of Puccini. However, we do this with justified hope and conviction founded on experience.

Wagner and Tchaikowsky now hold an important rank with music film fans. This is significant, for if Wagner has created the music-drama through the op-

era, we shall find our new form of music film through Wagner, for he is now, with his nineteenth-century music of the future, the composer of the people today. For a long time the world as a whole has regarded Shakespeare with indifference—the two of them, Shakespeare and Wagner, are still the greatest showmen of all times.

The filming of a symphony concert with outstanding orchestras, conductors and soloists presents another great achievement. It is inspiring just to think of the possibility of having a film record of those works and those artists whose names will be famous for centuries. What would we not give now not only to hear a composition of Chopin played by Liszt, but to see Liszt himself playing the composition. Sound motion pictures make such wishes as seeing and hearing Paderewski, Rachmaninoff, Menuhin, Flagstad, accompanied by world-known orchestras, conducted by Toscanini, quite realizable.

My first experiment along this line, presenting Leopold Stokowski and a symphony orchestra playing Bach in the Paramount picture, *The Big Broadcast of 1937*, produced most interesting results, and the public greatly appreciated them. In the forthcoming *Big Broadcast of 1938*, we are going to show Kirsten Flagstad in excerpts from *The Valkyrie*. In London, a picture has been made starring Paderewski. Not so long ago such feats would have seemed quite impossible, and just the mentioning of them would probably have caused much laughter.

In America at the present time there are only a few large cities where operas and ballets as well as symphony concerts

with world famous soloists can be heard. But even so the majority of people cannot afford this sort of entertainment, because the admission price is too high. The transmission of this art to the silver screen will immediately associate millions of new people with music. The tremendous popularity of the motion picture and the low cost of admission to performances about which the average listener and spectator could heretofore only dream, will attract new masses, and what is quite important, will greatly increase the circulation of our pictures on the international market, because the language of music is understandable in any country.

I thoroughly believe in the truth of my words, and only wish that my enthusiasm would affect others. I also believe that the film of the future will be made much more in the light of music than of the spoken word. This will be done for the reason that the possibilities of the cinema and music are well-nigh unlimited. Art and life will be benefited, because it is music which deepens and enriches the whole meaning of life and is a symbol of harmony and peace. . .

Additional screen-writing hints, revealed by Miss Marion recently during a round-table discussion at her home with amateur scenarists, show that:

1. One of the best type of stories is that inspired by some strong, personal feeling. (*Green Light*, *Magnificent Obsession*, etc.)

2. Ideas for stories are all about us. In a magazine, Miss Marion read an editorial describing prison conditions. Acting on a hunch, Miss Marion interviewed the warden at San Quentin. Result: *The Big House*.



Above is the $2\frac{1}{2}$ -acre island and lagoon built for *Hurricane*. In foreground is huge water conveyor, while to its left is seen one of the powerful wind machines.

Movie Magic of the Month

The Hurricane (Goldwyn)

It cost Samuel Goldwyn \$150,000 to build a South Sea island village and \$250,000 to destroy it with a powerful and realistic man-made hurricane.

After sending a camera crew to Samoa to film background action and to bring back hundreds of photographs to serve as guiding models for the setting, Goldwyn had two islands and four lagoons built on $3\frac{1}{2}$ acres of the studio's "back lot."

The largest island, known as Manu-

kura in the story, comprised $2\frac{1}{2}$ acres altogether— $1\frac{1}{2}$ acres being a lagoon with an average depth of 5 feet. Stretched in a rough semicircle about the lagoon were the palm-thatched roofs of the native village. All the buildings were completed structures so that interior scenes could be shot. Fringing the lagoon's shore were 50 coconut palm and parau trees. Plaster casts of the tree trunks were brought from the South Seas. Studio technicians attached California native date palm foliage to the concrete reinforced palm trunks and

large magnolia leaves to the parau trunks. The illusion is perfect to eye and camera.

Adjacent to the large island was the smaller one of Motu Tongu. It also had its own lagoon, a tank 100 feet square, a white beach of imported Monterey sand, and a veritable forest of towering cocoanut palms. Rocks for both islands were plaster casts of Samoan originals. Motu Tongu was covered by a vast tent, one end of which was a realistic sky backing. There was no village on this island.

And now for the \$250,000 storm brewed by Goldwyn and his associates, which utterly destroyed the two settings. Hydraulic pumps hurled hundreds of thousands of gallons of water down 60-foot chutes and spillways to wreck the village. Nine 12-cylinder Liberty motors with giant 3-bladed propellers, capable of lashing out a 90-mile-an-hour gale, were used.

Caught by the whipping wind were blinding showers of spray produced by a network of 30 fire hoses, uptilted at a dozen angles. The effect is that of giant waves beating against the land, sending their spent force skyward.

Human wave-makers, equipped with large box-like paddles, churned up the seas. Thousands of gallons of soapsuds provided the creamy foam peculiar to storm-tossed salt water.

Black and yellow-tinged smoke, which gave a realistic storm pall, was produced by a sulphur base. Smoke sticks, resembling Roman candles, were lighted and burned down bit by bit, sending forth dense clouds.

And thus Sam Goldwyn's Hollywood "hurricane" was concocted.

One Hundred Men and a Girl (Universal)

A new advance in musical recording was made the other day in Philadelphia when, for the first time in motion picture history, six sound tracks were used to record the music of a symphony orchestra. Leopold Stowkowski's musicians spread out into six groups of violins, reeds, wood-winds, basses, brasses, and tin pans. Over each group a "mike" was suspended, whose sound did not go into the mixing panel but was recorded on a separate sound track.

Thus sound was tied in with sight. When the camera is centered on the horns, for instance, their music is emphasized, and that of the other groups dies down. The same for reeds, etc.

For long shots showing the whole orchestra playing, the music is more evenly distributed. Also, there are two additional sound channels—one to record the voice of Deanna Durbin as she sings with the orchestra—and the other to capture the resonance of the auditorium as a member of the audience would hear it. So, altogether, 8 "mikes" record on 8 sound tracks, and a new type of musical interpretation is born.

* * *

Artists and Models (Paramount)

On Paramount's recording stage No. 1 recently stood Conductor Irvin Talbot, baton in hand, earphones clamped to his ears. With him stood two assistants, beakers of water before them and a straw in each beaker. They also wore earphones.

A scene began to move on the screen in front of all three, showing an actress singing in a tub. As she sang—"Trou-

ble Is a Bubble" was the number—helium gas was pumped into the soapy water of the tub, causing bubbles to rise and float away, in artistic fashion.

Every time the music reached an off-beat, Talbot waved his stick and the

two assistants blew into their tumblers, making a gurgling sound. The gurgling was picked up by the "mikes" and put onto the sound track with the music, so that both will be heard simultaneously and in rhythm.

Life Should Begin at School

An Interview With

ROBERT HILL LANE*

Giant steel structures puncturing the heavens. . . .

Mighty bridges stretching across wide expanses of water. . . .

Great dams harnessing millions of water-power for man's use. . . .

Choking dust-storms blotting out the sun and driving thousands westward in a new migration. . . .

Forests growing where none grew before, withered souls gaining new strength and hope as armies of depression-smitten youths leave city pavements for CCC camps and a life of health with nature. . . .

Ribbons of concrete echoing to the roar of a nation on wheels. . . .

Slums disappearing, Garden Cities springing up. . . .

Experiments in democracy. . . .

That is changing America, vigorous, vital, ever-intriguing. That is life, and Robert Hill Lane, assistant superintendent of the Los Angeles City Schools, hopes to bring it to the classroom—with film.

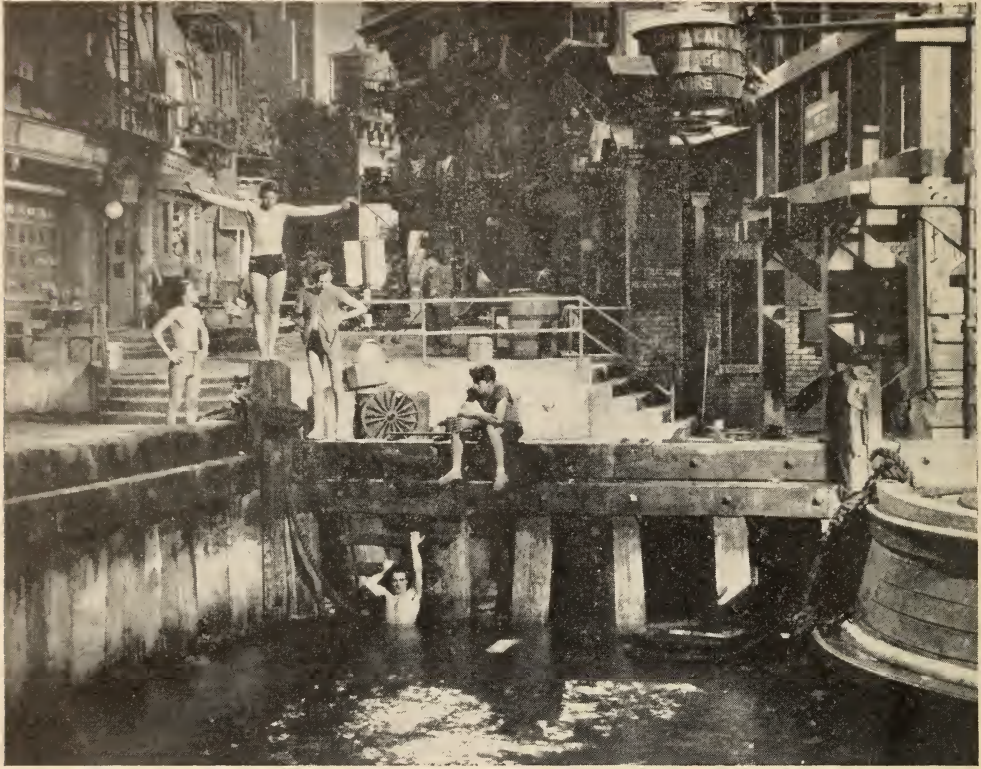
Too long, he believes, have children been intellectual prisoners, shut off from the outside world by the limited confines of classroom discussion and the

printed word. Growing up in a little, artificial world all their own, they leave school and plunge into the real world—a totally different one from that they have left. They are bewildered, unprepared, disillusioned.

Through the equal use of film and book, even elementary grade pupils may participate in life immediately, and learn from it, Lane believes. Students will WATCH huge steel girders swing into place, will HEAR the b-r-r-r of the riveting machine. They'll thrill to the ROAR of electric dynamos, will WATCH verdant farm fields turned into deserts, and deserts into farm fields. They will FLEE WITH drouth and flood refugees, will SEE in their faces the haunting despair that can come only with the loss of everything. And having SEEN, they will SYMPATHIZE and UNDERSTAND, and will plan how to prevent such recurrences in the future.

They will HEAR the thud of picks and sledgehammers across the nation, will SEE the sweat roll off the workers' backs as dams, bridges, highways come into being, and slums retreat before city planning. They will FOLLOW a bill from the time of its introduction in the

*Assistant Superintendent of the Los Angeles City Schools.



Clearance of slums, such as those shown in Goldwyn's *Dead End*, could be effectively treated in the documentary film, Lane believes.

House of Representatives, until its approval or rejection by the President. And they will FOLLOW the footsteps of the farmer as his plow cuts contour furrows in the hills to prevent erosion.

In short, an improved type of documentary film, followed by books to augment the details, will give the student a more vital and practical understanding of his subject than he could ever hope to obtain from the printed word alone.

Pioneering in this field is the Virginia State Course of Study, also called the "functional approach to curriculum building." Started as an experiment 4 years ago by a group of educators from Columbia University, the plan since "has spread in elementary and junior

high schools throughout the United States, wherever there are progressive school systems," according to Lane.

The theory is to try to find the major functions Americans are discharging these days, bring them to class, and construct from them the curriculums.

Here are 12 major functions as Lane sees them:

1. Americans are producing goods of all kinds.
2. Americans are transporting goods.
3. Americans are consuming goods.
4. Americans are laboring in all fields.
5. Americans are transporting people.
6. Americans are maintaining families — raising children and educating them.

7. Americans are building—dams, bridges, houses, etc.

8. Americans are playing—all types of recreation.

9. Americans are satisfying religious impulses.

10. Americans are satisfying their desire for beauty—music, art, theater, literature, etc.

11. Americans are preserving life, property, and natural resources.

12. Americans are trying to make democracy work, are experimenting with various forms of it.

"The student then chooses a live, current topic and draws his materials from all of these major functions," Lane declares.

Suppose the subject is "Americans Are Changing the Appearance of Their Country." Briefly, we would outline our study plan as follows:

1. They are changing the skyline of our great cities. In New York is Radio City and the new docks built to accommodate the Normandie and Queen Mary. In San Francisco, the great bay bridges. New architectural and engineering triumphs have resulted.

2. They are rebuilding our great cities upon definite planning schemes. Slum clearance, garden cities, "white-collar" dwelling projects, and recent developments in New York and Washington, D. C.

3. They are harnessing our great rivers (T. V. A., Boulder Dam, Grand Coulee, Bonneville, Fort Peck, and flood control). They are trying to conquer erosion (dust bowl, contour plowing, and terracing).

4. They are trying to improve our great boulevard and highway system

(underpasses, overpasses, and sodium lighting).

5. They are constantly enriching our National Park Service (Utah's Dinosaur National Park).

6. They are putting their homes on wheels (trailers, streamlined trains, busses, planes, and boats, with all the luxuries and comforts of home).

7. They are developing new types of domestic architecture (imitating Europe, they are using the functional plan, building from the inside out—that is, for comfort and convenience rather than for looks).

8. They are building for cultural opportunities (theaters, planetariums, etc.).

9. They are changing the appearance of their women (face powders, and other chemical aids. Also clothes and styles of hairdress and figure. In this latter connection, women watch their weight more carefully, and are more athletic than formerly.).

"Not only is such a curriculum interesting to children," the Los Angeles educator points out, "but it is one in which they can participate. It plunges them right into the center of life.

"For the plan to succeed, it requires schools with up-and-coming principals who have vision, and teachers who have imagination. At present, there are far too many teachers who cannot see beyond the end of their nose."

Although the Virginia State Course of Study is confined to elementary and junior high schools, Lane foresees a time in the near future when it will spread to the senior high schools and the colleges—when the film will share as important a place as the book, and students will SEE and HEAR, as well as READ—a time when LIFE will begin at school!

Education Goes Hollywood

By HARRY COULTER

Education is "going Hollywood!" No, not in the ballyhooistic sense, but in a systematically-planned campaign of audio-visual instruction which will see science, the arts, and the social studies embraced by film. Intellectual leaders, realizing that klieg lights and camera angles are just as important in training twentieth century youth for the "more abundant life" as are books and class lectures, are turning producers, are taking an attitude of "Well, if the films can exert such a tremendous influence on young people through the entertainment medium, why not along educational lines, too?"

Heralding the new movement is the conference on production of motion pictures in the schools, held last February at Ohio State University, the rapidly growing film library at Harvard, and the recent formation of the General Committee on Motion Pictures, under the auspices of the Department of Secondary Education of the National Education Association.

Comparing notes on films already made in the various branches of learning, plans for future productions on a more extensive scale, and the all-important problem of finance, comprised the three-fold discussion of the Ohio group.

Pictures made ranged from a film on typing, which disclosed 16 different movements of the hand, to the photographing of the digestive processes of a cow through a hole in the side of the animal. To give the proper lighting, it was necessary to wire up the inside of the cow.

Less bizarre but equally as interesting were films on the Akron sewage and waterworks systems, beginning and advanced swimming methods in slow-motion analysis, library instruction, spelling, perspective and its application to fine arts, home economics, nature study, rare medical cases, the operation of various industrial plants, and school activities, social and athletic, as well as academic.

But what has been done is only a small prelude to the shouts of "lights, camera, action!" which will echo and reecho throughout the educational world during the coming years. One high school is planning a film on safety instruction. Another will produce a picture, at least partly in color, showing proper and improper techniques in chemistry laboratory work, and will follow with a film on educational guidance. A school superintendent has scheduled a picture covering activities from kindergarten to the eighth grade, allotting 75 to 100 feet of film to each grade.

Other ideas suggested for education's "shooting schedule" include microscopic studies, nature study depicting insect life histories, insect behavior, insects of economic importance, bird nesting activities, wild flower studies, plant ecology, local history, local civics showing various county officials in discharge of their duties, local industries, and correct processes in the industrial arts or other skilled subjects.

Every school will eventually need a visual library as well as a library of books, one educator prophesied, advocat-

ing that it be financed by the school. Here a serious problem—that of raising funds to support their film campaign in the schools—was brought to the attention of the convention.

Suggestions included contributions from students, as in Germany, where each pupil contributes about 30 cents a year. Several million dollars of income is thus obtained and about 65 educational films have been produced; contributions from the federal government, P. T. A., and citizen groups. The interest of educational associations and teacher-training institutions must also be obtained, it was pointed out. Also, courses in visual education must be increased if the efforts of the above groups are to be utilized successfully.

The nation's colleges are waking up to the possibilities offered by the cinema and radio, a recent survey of 720 institutions by United States Commissioner of Education, John W. Studebaker, shows. Although only 14 schools are offering regular courses in the two fields, 224 signify that they are giving some instruction in these subjects, and three-fifths of the 720 declared they were planning such instruction for the near future.

Meanwhile, moving to another "lot" in the educational Hollywood, we find the flourishing three-year-old Film Service Library at Harvard. Unbeset by the financial woes afflicting other institutions attempting an audio-visual campaign, the Cambridge organization, although a non-profit enterprise, pays its own way. The Film Service rents and sells prints of its own films. It also sells prints on order from certain of the negatives stored in its vaults and listed in its

catalogue, having 35 and 16 mm. in both sound and silent.

Facilities include an editorial room fully equipped to edit films, a small projection room for previewing, a laboratory for developing and printing films, and complete production equipment for making silent films. In addition to notifying the various departments of the university about new films of possible teaching value, the Film Service furnishes projectors and licensed operators.

An extensive variety of subjects is covered by the Film Library. Demonstrating the arts, we find pictures on stone sculpturing, bronze working, etching, wood engraving, the technique of the silversmith, spinning and weaving, and medal casting. In the field of social science are films depicting the interdependence of peoples and the growth of land transportation through the ages. Under the heading of natural science, is a series of 8 sound films showing the earth and its life as follows: (1) the earth's rocky crust, (2) the wearing away of the land, (3) the work of running water, (4) plant life, (5) animal life, (6) plant growth, (7) the frog, and (8) reactions in plants and animals. Miscellaneous films include one on surface changes in metals at high temperatures and a medical picture dealing with the diagnosis treatment, and results of pernicious anemia.

Another important factor on education's far-flung, if financially troublesome cinematic front, is the newly-formed General Committee on Motion Pictures, with a total membership of more than 300. Sponsored by the Department of Secondary Education of the National Education Association, the group is concerned with the teaching of

motion picture appreciation and the development of standards for evaluating entertainment films; with the stimulation of production of better educational films and their improved use in the classroom; with the training of teachers in the use of visual aids; and with the stimulation of research to make for better use of the motion picture and other visual aids, and to evaluate the results of their use in the classroom.

Thus can be seen the many-faceted side of the ambitious audio-visual campaign being carried on in American schools. Whether a cinematic Nirvana will eventually be attained, with film replacing books and financial aid being supplied by federal, state, or local agencies, it is difficult to surmise. But despite monetary obstructions, education is definitely "going Hollywood." Lights, camera, action!

British Found Film School

*By G. BUCKLAND SMITH**

In the summer of 1935 the British educational world saw the birth of a new venture—a school for teachers interested in the instructional possibilities of films. The Film School was instituted and has been organized in subsequent years by the Educational Handwork Association, an organization for the development of modern school practices, in conjunction with the British Film Institute, which exists to promote the film as a means of instruction and entertainment.

The London Film School has now come to be the annual meeting place of those comparatively few British teachers who are working for the development of the film as an aid to instruction. The three functions of the school are:

(1) To propagate amongst teachers a better understanding of the film medium;

(2) To provide a means whereby teachers can obtain instruction in all

matters relating to the use of the film in the school;

(3) To bring together all those teachers from all parts of the country who are using instructional films for the purposes of pooling information, keeping in touch with recent developments, and elucidation of general principles.

The instruction is usually in four parts:

(a) Technique and Manipulation:

This course is essentially practical, consisting of instruction and practice in the handling of sub-standard apparatus, the care and maintenance of films, etc.

(b) Film Production:

Also essentially practical, the students producing a series of films of a documentary or instructional nature under the guidance of several well-known documentary film directors.

(c) The Use of Film in the School:

This comprises a series of lectures and demonstration lessons given by noted experts in the use of instructional films. The talks embrace all the subjects for which films are being made and the lec-

*Organizer of Visual Education, Brentwood School, London.

tures include practicing teachers, eminent educationists, and film-makers.

(d) The fourth group of lectures are given in the evenings and are open to the public. They are given by prominent people in the film and educational worlds, this year's program including lectures by Robert Stevenson, the director of *Tudor Rose* (*Nine Days a Queen*) and *King Solomon's Mines*, etc.; Paul Rotha, the famous documentary film director and author, and Dr. Emanuel Miller, a noted authority on child psychology.

But as regards the extent to which educational cinema has extended and the number of schools making any real attempt to use films for instructional purposes, there is urgent need for improvement. In fact, the support which the educationists are giving to the instructional film producers is so slight as to seriously retard production and almost bring it to a standstill. The position is gradually improving, helped, it is believed, by the Film School and the other activities of the British Film Institute.

In the training of film appreciation, too, we have made but little progress. The need for providing some training in film taste is now recognized by most teachers in the country but, perhaps owing to our natural conservatism and deeply-laid traditions, very few teachers have made any attempt to investigate how this might be done. At the moment, one or two are endeavoring to bring the matter into the light and to encourage more teachers to tackle its problems.

Two approaches have been tried by investigators, both in interesting comparison to those adopted in America.

The differences arise from the divergent ideas of cinema which are held in America and in Britain. America has made the cinema a means of presenting a drama, played by experienced actors and actresses and assisted by the various powers of the medium. Britain, finding her ideals in the great documentary tradition which has arisen during the past eight years, has made the film a medium essentially different than any other and requiring material and methods of its own.

The first approach to be tried was through film production. The pupils were taught to use the tools and techniques of the film artist in the belief that this would lead to an understanding of his problems.

Another approach being investigated—and interim tests indicate that it is being successful—seeks to encourage the appreciation of films through the study of their historical development. The course has embraced the evolution of the film in America, Sweden, France, Germany, Russia, and Great Britain from the very beginnings up to the present day, stress being laid upon those contributions to the evolution of the cinema for which the various schools of production are remembered. The survey included a study of commercial production and of the documentary, educational, and experimental films. The lessons were copiously illustrated with stills and films representing the highest standard of production of their periods.

Educational cinema was born in this country in the early years of the century but it is still an infant. It is a flourishing and fascinating infant, however, whose growth will be well worth watching.

Frances Marion's Writing Forum

Miss Frances Marion, noted writer and producer of Columbia Studio, answers more questions for readers about screen writing. Miss Marion will be glad to reply to all queries submitted by CINEMA PROGRESS subscribers.

Q. Which pays best, popular fiction or scenario writing, and what is the average price paid for a screen play?

A. Scenario writing, generally, except in the case of some prolific and very popular fiction writer. However, a writer of popular fiction has little difficulty in turning to scenario writing, if he wishes. The "average" price would be hard to figure. I have known stories to sell at \$200 and others to sell at \$50,000. It depends on many factors, including the record of the author for writing hits, his popularity with the public, the quality of the story, etc.

Q. How does one get soul and life into a character one draws from the imagination?

A. First, you must be able to recognize those qualities that you call soul and life. Discover what you mean by those qualities in living persons and you will be able to express them in your imaginative characters. One naturally realizes that it is more important to know that a friend is loyal and sincere than that he has blue eyes and brown hair. Look beyond material and physical aspects and let the character's actions express the qualities you admire.

Q. What requirements are necessary for the short story to be considered for film material?

A. Some of the features that will sell

a short story to a studio are: dramatic action, appealing characters, emotion-arousing episodes, an interesting story based on a timely topic.

Q. Can a successful scenario be built around an outstanding character?

A. Certainly. A large proportion of them are; both in the biographical pictures such as those featuring Lincoln, Wellington, Disraeli, etc., and in pictures featuring the life of some imaginary person. Character may be even more important than plot.

Q. What is the studios' plan for finding suitable story material? What type best suits the screen story editor?

A. The major studios have reading departments that examine all current novels, magazines, and plays; scouts here and abroad to discover material ahead of its publication, and readers who search the world's literature of the past.

A plot doesn't have to be unusual, but the characters must be colorful and real. If a story is good, any background or topic can be used. Once it was thought that war stories, costume productions, musicals, and pictures of the South were outworn. The illusion was shattered with the appearance, one by one, of good stories in each of these fields.

Winner of the screen writing contest sponsored by Miss Marion was Miss Greta Martin, summer session student at the University of Southern California, the Columbia writer-producer announced. Because she "has a talent for dramatic incident," Miss Martin was awarded a six-months' contract at M-G-M as a writing apprentice.

The New Cinema Progress

With this issue, the editors present for your approval the NEW CINEMA PROGRESS, featuring a different cover, make-up, paper, additional departments, and articles by and about authorities in the motion picture and visual education fields.

Striving always to bring the BEST to its readers, CINEMA PROGRESS presents in this issue contributions by BORIS MORROS, Paramount's noted musical director; and BARRETT KIESLING, of M-G-M, who for 22 years has been engaged in practical studio work. Also, there are interviews with ROBERT HILL LANE, assistant superintendent of the Los Angeles city schools, who foresees a great future for visual education; SIDNEY FRANKLIN and W. S. VAN DYKE, well-known M-G-M directors. And in addition there is, of course, our regular Screen Writing Forum conducted by MISS FRANCES MARION, Columbia writer and producer, who is one of Hollywood's highest-paid scenarists.

Beginning with the next issue (October), when CINEMA PROGRESS goes on a monthly publication schedule, a department with reviews of outstanding pictures will be added. Also, there will be articles by motion picture authorities, experts in their respective fields.

CINEMA PROGRESS invites you to express your opinion of its mechanical overhauling. Has it improved or has it failed? Is the general appearance more attractive? The writing better? Are the stories varied enough, and are they too long or too short? What changes would you suggest? What do you enjoy most about this issue? CINEMA PROGRESS welcomes your reaction. Remember, it is YOUR magazine, and the editors are anxious to please YOU.



PUBLICATION OF
The Cinema Appreciation League
Under the Auspices of
The American Institute of Cinematography, Inc.

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Subscription Rates \$1.00 for Academic Year (Five Issues)
Including Postage

PUBLISHING OFFICE: 3551 UNIVERSITY AVENUE
Los Angeles, California

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Finding a Common Ground

THERE IS a seemingly unbridgeable controversy as to what makes the "better picture." The leaders of motion picture trade and production uncompromisingly insist that the quality of pictures should be measured by their financial success, in short by the returns at the *box office*.

ON THE other hand, the leaders of the motion picture-conscious audience insist, as we find in one of the following articles in this issue, that the pictures should be measured by their wholesome effect upon the public. One of the purposes of CINEMA PROGRESS is to find a common ground between the two major picture factors in national life—the leaders of production and the leaders of consumption.

THE EDITORS are convinced that if the extremes are taken out of consideration, this common ground can be found and a cooperation established—that is, if we eliminate those who deny any social responsibility for their product, on one hand, and those who completely disregard the necessity of the industry to have an appropriate financial return for its pictures. Neither side can ignore the view-point of the other. It is a fact that such recently produced pictures as *The Good Earth*, *Louis Pasteur*, *Emile Zola*, *A Hundred Men and a Girl*, and others have satisfied both sides.

IT IS necessary to establish the same terminology with the same meaning of words in order to bring about mutual understanding. The question for many is whether a wholesome picture can be entertaining, and an entertaining picture can be wholesome.

EITHER ONE of two extremes is easy to produce—an empty picture playing on the lower instincts of the masses, on thoughtlessness and slipshod morals, or a dry bone picture with lots of teaching and preaching which leaves the audience cold and bored. Real art is the right balance between an interesting, worthwhile idea, situation, character, or angle, and good emotional treatment and right proportion of dramatical, comical, artistic, and musical elements.

IT IS true that such a combination demands an effort on both sides—the producer and the public. To make this effort they both have to feel the sense of mutual obligation and responsibility. *The producer* should be blamed if he takes the easy way out and produces a harmful picture instead of doing his best to make a worthwhile one within the box office possibility. *The public*, especially the educators and civic leaders, should be blamed if they do not actively support the type of pictures which were mentioned above, i. e., pictures combining entertainment and worthwhileness.

THE FINDING of a common ground bringing both sides together in a mutual understanding and emphasizing the mutual obligation and responsibility of both sides will be the effort of the magazine, CINEMA PROGRESS. Thus, we hope to serve the real CINEMA PROGRESS.

TRENDS OF realistic pictures of social significance seem to be on the up-grade, judging from such recent pictures as *Dead End*, *Life of Emile Zola*, *Mr. Deeds Goes to Town*, etc. The question is—how far in realism can a picture go, without

becoming sordid and propagandistic, and does the public want to learn about real life or does it want to escape from realism? This is another very important controversial subject to which space will be given the defenders of both sides in future issues of CINEMA PROGRESS.

TO STIR the right sort of emotions the picture has to keep a certain distance from actualities and not go into sordid details unless it gives an inside and new angle of this reality, and unless these realistic aspects of life disclose interestingly their meaning and significance. On the other hand, the picture which distorts realism, and presents "perfumed lies" instead of truth, as Zola put it in the Warner Brothers picture, loses the value of real art and worthwhileness and may become even harmful and act as a dope for the masses.

Five Who Help the Stars Shine

By HARRY COULTER

Their names don't glitter from marquees. Autograph hunters don't swarm around them at premieres. And when the credit titles are flashed briefly upon the screen, too few theatre-goers are impressed with the vast importance of their work. But when a studio prepares to make a picture, especially such a one as *The Life of Emile Zola*, it calls upon, among others, the skilled resourcefulness of five persons: writer, research head, art director, make-up artist, and director of photography. These five (including the director and actors, of course), are the ones upon whom the success of a production largely depends. They are the men behind the stars.

So it was that when Warner Brothers decided to bring to life France's great man of letters and fighter for justice, Emile Zola, they set Norman Reilly Raine, Dr. Herman Lissauer, Anton Grot, Perc Westmore, and Tony Gaudio to the task.

RECREATING PAST EVENTS

Raine it was who took the story prepared by the studio writers, Heinz Herald and Geza Herczeg, and adapted it to the screen. Before preparing the initial draft of the story, Herald and Herczeg had spent seven months in research, reading numerous biographies and old news accounts concerning the chief characters of the colorful Zola-Dreyfus era.

"The creation of characters such as Zola and Dreyfus is a 50-50 proposition between the writers and the actors and director," Raine declared in an interview at the studio.

"There was such a wealth of material, however, that it was more a process of elimination than of creating. Therefore, we used only material that would further the dramatic action of the story."

Zola, as pictured upon the screen, was real, according to Raine. His fear of drafts was well known. He was stoop-

shouldered, myopic, and fiddled with his hands and glasses. Slow and deliberate of action, Zola was not a heroic-looking figure. All Zola's traits were described in the script to enable Muni to make his great characterization authentic.

Created by the writer purely as a "human touch," however, was Zola's ability to pick out good lobsters when he went to market.

Also improvised was his contankerous nature and crankiness when he had a cold.

"But the reactions we gave Zola were natural and would be true of any person," Raine explained. "Most people who have a cold are cranky and miserable and react to little situations in the same way. So it wasn't hard to recreate this part of Zola's character. He always suffered from colds and small illnesses."

Montage, dissolves, and other short-cut methods of covering space and time are written into the script by the writer. Here is one, which the length of the film unfortunately made necessary to delete: In a Bastille Day celebration in the streets of Paris, we see showers of confetti falling—a scene of gladness. A dissolve is then made to rain falling down and Dreyfus peering out of his cell window—a scene of sadness. Such contrast is very effective.

But while at least 90 per cent of the screen action is determined by the script, there are occasions when directors and actors "*ad lib*" their "business" after arriving on the set, Raine pointed out. Thus, it was Director William Dieterle's idea to have Muni end one of the early scenes by swinging his coat into the camera in glee upon learning he had obtained a job. Also, in the scene showing Dreyfus liberated from

prison, it was Joseph Schildkraut's plan to walk hesitantly out of his cell, then back and out again, as though not quite understanding he was at last a free man. This was one of the most effective bits of "business" in the entire picture.

The shot of the German attaché's hand placing Esterhaze's document in a pigeon-hole, and the shot of another hand stealthily removing it while the *Marseillaise* was played to identify the hand as belonging to a Frenchman, was conceived also by Dieterle.

"The psychology of *Zola*, *Pasteur*, and other films of that nature is that people like to root for the underdog. They favor the weak man with the just cause. They want to be saviors and protectors, and, as in Zola's fight against political corruption and tyranny, they want to help him," Raine declared.

CREATING AUTHENTICITY

Now for the research department. While Raine and other writers are putting words into the mouths of recreated Zolas and Dreyfuses and breathing life into their limbs, Dr. Herman Lissauer is hard at work reproducing the surroundings in which they lived.

While the script is being prepared Dr. Lissauer and his assistants secure books and material for the writers; supply pictures to the art department to aid in designing sets, and to the property department for use in creating all movable objects or "props" needed for the production.

During the shooting of the picture hundreds of questions pour in to the research department from the director, his assistants, and from heads of departments in regard to the smallest details of scenery, costume, props, etc.

"For each picture we prepare what

we call a 'bible,' " explained the research head, whose offices resemble those of a well-stocked library, with thousands of books, magazines, and newspapers from all over the world.

"The 'bible' contains all the pictorial material needed to produce authentic atmospheres and backgrounds. For *Zola*, we made hundreds of photostatic copies of old magazines of the period—*L'Illustration*, *London Daily News*, etc.—of documents bearing the handwriting of Zola, Mme. Dreyfus, and of contemporary newspapers. There were photographs and drawings of costumes, streets, and of exteriors and interiors of buildings, collected from many sources, including France, England, Austria, and the New York public library. From the latter, whole books were photostated. At least one year of preliminary research was necessary before *Zola* could be started."

One of the most difficult problems faced by the research workers was that of determining how French government officials would censor a letter from Mme. Dreyfus to her husband on Devil's Island. It was certain that any letter sent there *would* be censored. Although museums throughout the United States and France were contacted, it was impossible to learn, so parts of sentences were blocked out haphazardly. Also, when the letter was prepared, the insert department copied from an old document the style of handwriting used by Mme. Dreyfus, and put it into English.

Despite a strict adherence to the facts in producing *The Life of Emile Zola*, four violations of historical truth were deliberately made for dramatic effect and to save time, Dr. Lissauer revealed.

1. In the screen story, *Nana* was the

first book written by Zola. Actually, it was *L'Assommoir*.

2. The visit of Mme. Dreyfus to the jail to see her husband never occurred.

3. In the picture Zola died the night preceding the reinstatement of Dreyfus. Zola died in 1906, four years later, but it was more dramatic to telescope the two events.

4. In the film it was implied that Zola went to England after his trial. Actually, there were *two* trials, and it was after the second that he went to England. The two trials were combined on the screen to save time.

REPRODUCING BACKGROUNDS

Two main themes were followed in creating the art work for *Zola*, according to Anton Grot, noted French designer, who had charge of this phase of production. He had to:

1. Depict the poverty of the lower classes, to which Zola belonged, and

2. Show the contrasting luxury of the better classes—the military and the aristocracy.

Poverty of the period was understressed, rather than overstressed. Actually, Zola and the people of his class lived in much worse conditions than were depicted upon the screen.

"If the wretchedness was too sharply drawn, it would cause the audience to shiver," Grot said, "and this is not at all desirable."

"The background settings should never predominate over the actors and foreground action, but should be subordinate and merely suggestive," Grot declared.

"In creating an atmosphere of poverty it is necessary to pay more attention to details than in depicting aristocratic sur-

roundings," he said. "The artist must 'feel' the poverty—the doors, furniture, walls, etc., have to be aged, and there must be constant conferences with the director and the heads of the prop and other departments."

The period of Zola was a very much overdressed one—that is, among the aristocratic classes, Grot explained. The rich overstuffed their homes with gaudy furniture, drapes, antiques, etc. Grot, however, simplified and understressed this aspect, also, except in Zola's home (after he had become famous), in order to emphasize the contrast between his early poverty and later position of affluence. Zola, of course, like many poor people coming into wealth, wanted to buy things, and did it in a whole-hearted way—antiques, rugs, drapes, weird furniture, objects of art, etc.—thus Cezanne's disgust when he visited Zola and exclaimed that he had "become smug and self-satisfied, stuffed in body as well as in mind." Zola's home was reproduced almost exactly, even to the pictures and tapestries on the walls, Grot revealed.

Devil's Island was the most difficult of all to reproduce because no photographs were available, the noted designer said. The set was therefore an impressionistic creation, and was made much smaller than it really is in order to emphasize the isolation of Dreyfus—imprisoned on a speck of earth in the middle of the ocean, far away from France and home just as the military staff wanted him.

RECREATING THE CHARACTERS

Given the story, the research work, and the reproduced locales of a vanished era, the next step was to bring back to life the characters, themselves. En-

trusted with this near-miraculous task, were the deft fingers of Perc Westmore, chief of Warner Brothers' make-up staff.

"It is just like painting a portrait upon a man's face," Westmore declares. "Every little detail of make-up has to be perfect because the slightest error will show up on the screen, which magnifies objects from 200 to 400 times. The scientist uses his microscope when he works; the make-up man uses the camera and screen.

"Actors no longer are cast for parts because they look like the characters they are to represent. Muni in life doesn't look a bit like Zola. The former has a low forehead, narrow face, and weighs around 150. Zola had a high forehead, wide face, and weighed 210."

To effect the transformation, Muni's forehead was raised by means of lifting the hairline with Latex, Westmore explained. Latex is a raw rubber composition that fits over the skin and can be painted a lifelike color. The material was also applied to Muni's cheeks to give the jowled effect. The beard around his mouth and chin was real, having been grown for a previous picture, but the side whiskers were false. Then a few pads were symmetrically fitted over the body muscles to give Muni the needed extra poundage and a famous man long dead stood recreated, ready once again to send "truth on the march."

MOOD AND ATMOSPHERE

With the characters created, only one thing remained to do. Tony Gaudio, "Great strides have been made in the art of make-up during the past three years, and in three or four years from now we will laugh at our present accomplishments.

last of the five technical wizards, had to wave his magical wand and open wide the gates of this recreated world so that the audience, too, might enter and participate with reborn Zolas and Dreyfuses in their struggles and adventures. As director of photography, it was Gaudio's job to synthesize the work of the others, to set the mood and atmosphere in such a way as to most effectively play upon the emotions of theatre-goers.

With the director and art director he decides upon camera angles, lighting, and composition of the set. With the make-up artist, he determines the amount and type of make-up to be used by the actors.

A notable example of Gaudio's work is the creation of Dreyfus' Devil's Island cell. To give a feeling of close confinement, Gaudio had the walls painted in such a way as to emphasize the dirtiness and grey bleakness of the surroundings. It produced a sketchy, engraved effect which only suggested details, but did not bring them out. That, plus lighting, made the cell, supposedly 8 feet square, seem much smaller than it really was. Actually, the cell was built considerably larger to give the camera greater mobility. An effect of narrowness was also obtained in one shot by sharp-angling the camera lens through a special hole dug in the wall.

Lighting was the problem faced by Gaudio in the opening garret scene. The garret, a small set with a skylight forming most of the background, made special precautions necessary to see that the side walls wouldn't be too bright, but would still have enough light to pick up the faces of the players. Therefore small "spots" were used instead of large floodlights. If the latter had been

used, all the walls would have been as bright as the skylight, which wouldn't have been natural.

A realistic deception was achieved in the Parthenon by means of "spots" ranging in intensity from 400 amperes to 10,000 amperes, which were focused in such a way as to give the building a dome effect which it did not naturally have. The lights were placed to produce just the right amount of shadow needed to give the ceiling a curved appearance.

The ray of light streaming down upon Zola's coffin from the high Parthenon window was actually only a painting upon a piece of black georgette cloth 6 inches square, which was placed 4 feet in front of the camera lens. In executing the effect, Gaudio first determined the relation of the cloth to the camera angle, and then its perspective in relation to the window and the coffin below. The ray of light was then painted in white at the proper angle upon the cloth. The texture of the black georgette was so coarse that the camera lens could easily catch the action through it. The white ray of "light" did not show up, however, until a lamp at the side of the camera was turned on at the psychological moment when the ray was meant to appear.

Briefly, then, we have glimpsed a few of the many factors entering into the making of a picture, have seen how five little-publicized men recreated an era and those who lived in it. Invaluable and necessary as their work is, however, it must be brought to fruition by good directing. And, as Perc Westmore sums it up, "The best make-up in the world is of no use unless the actor, himself, can complete the characterization."

But these five—

Stokowski Explains New Recording Device

A tall, distinguished appearing man sat before a panel-board recently, listening intently as he deftly manipulated the dials with his long, sensitive fingers and watched an electric needle dance over the face of one of the panel-board instruments. As the needle fluctuated, music such as the several score enraptured listeners never believed possible filled the Universal Studio projection room. It was almost as though the audience were in box seats in Philadelphia, enjoying Leopold Stokowski's famous symphony orchestra. And they might just as well have been, for what they were hearing was a demonstration by Stokowski, himself, of the new musical recording process used in making his latest picture, *100 Men and a Girl!*

The occasion was the annual national convention of the Cinema Appreciation League, to which Universal was host on this particular day.

Following the end of the electric needle's dance, and the bursts of applause that greeted the selections from Wagner, Bach, Liszt, and Tchaikowsky, the noted symphony conductor explained to his listeners the new method of recording.

"Our first aim," Stokowski explained, "is to give more truth to the tone color of instruments. Sometimes these harmonies are lost in recording, when an attempt is made to squeeze 90 decibels into 25.

"Our second aim is to try to keep individual instruments and groups of instruments with their full musical values. We must make the whole thing plastic, must throw individual instruments into

relief, just as sculpture aims to do. In musical architecture we should watch for high relief, middle relief, foreground, background, etc."

To achieve his "musical architecture," Stokowski divided the Philadelphia orchestra into six groups of violins, reeds, wood-winds, basses, brasses, and tympani. Over each group a microphone was suspended, whose recorded sound of its particular section did not go into the mixing panel but was retained on a separate sound track. By this means sound was tied in with sight; when the camera shows a close-up of the horns, for example, their music is emphasized, and that of the other groups dies down to form background music. The same for the strings, etc. For long shots showing the entire orchestra, the music is evenly distributed.

Sitting at the mixing panel in the studio projection room, Stokowski blends these separate recordings to suit his exacting taste, just as though he were actually conducting the living orchestra.

"In real conducting, you look into the eyes of men, who are human beings with responsive emotional feelings. Using the controls as I do here is not merely a mechanical operation. I feel the emotions of the men as if they were present.

"Also, an advantage of using studio controls is that we can correct mistakes here, which wouldn't be possible in an actual concert."

Music Stokowski defines as "something that happens inside of you, emotionally, in your imagination." It is his aim to see that the right things happen.

What Price Realism?

By RAM BAGAI*

Realism, Hollywood fetish which decrees that producers must make the unreal seem real, and must spend almost unreal sums of money doing it, is well illustrated in two forthcoming productions—M-G-M's *Kim*, now in preparation, and Samuel Goldwyn's *Adventures of Marco Polo*, soon to be released.

For Metro's purposes, it was necessary to transport Kipling's India to Culver City, no matter how many ship loads of props it took, while all Goldwyn had to do was bring thirteenth century Peking to some open fields 35 miles from the movie capital, at a cost of \$20,000 per day. Props and research are the aspect of realism faced by M-G-M; location and budget problems that by Goldwyn.

First, let's go to India. As in the quest for authenticity in *The Good Earth*, Metro-Goldwyn-Mayer strives again to lend realism to a production. This time agents were sent out to bring back documents, pictures, implements, clothing, and anything else to aid in preparation of their forthcoming film—Rudyard Kipling's immortal *Kim*.

Realism, Hollywood Fetish

So, as this is being written, the fabulous India of *Kim* is already in Hollywood. The treasure of props from India, 4,279 individual pieces ranging from earrings of dancing girls to howdahs and camel trappings — are now being unpacked and catalogued at the large Culver City studio.

Supervising the job is Hugh B. Hunt, a member of the studio's interior decorating staff, who traveled 25,000

miles in three months to make the collection. On this trip Hunt was accompanied by his assistant, L. R. Walker, and a photographer, A. J. Patel, both trained observers.

"The first step before we sailed," said Hunt, "was to read the book and make what we call a 'breakdown', or detailed description of each scene, noting the 'props' used or needed, not only from the standpoint of realism, but for photographic value and atmosphere. Upon our arrival in Bombay, we had our plan of procedure mapped out, and had decided to follow the action of the story, scene for scene."

The Punjab, or central state of India, is the locale of *Kim*, and Hunt made his headquarters at Lahore. From Lahore they followed the footsteps of Kim and the Lama over the Grand Trunk Road, which cuts across India. They covered the 300 miles from Lahore to Benares by auto, stopping often to make panoramic photographs of the countryside and the life enroute. Travelling along the roads from town to town, they were amazed at the beauty and natural settings. Nature has been very generous to India—bestowing upon her something that can never be grasped physically by man—beauty and naturalness.

Photographic film, however, seems to be the lone exception; for Mr. Patel took more than 10,000 photographs, which will be used by the art, wardrobe, makeup, property, and research departments, as well as the process shots for the special effects department.

A motion picture buying representa-

*Hollywood representative of The National Call, Delhi, India.

tive in a foreign country need not search for "props", according to Hunt. "Everywhere," he said, "we were shown the utmost in courtesy and co-operation by English and Indian authorities. Despite daily temperatures ranging from 110 to 118 degrees, there was no lack of enthusiasm on the part of merchants and traders. Our task was to choose judiciously from the thousands of objects offered for sale. Those that could be reproduced as cheaply, or cheaper, in the studio property department, required that we purchase only samples, but even so we had to buy a bewildering assortment of 'props', such as musical instruments, camel saddles, pottery, brasses, Buddhas, shrines, cooking utensils, charpoys, slippers, dresses, and a hundred and one other things."

Hunt is proudest of a Maharani's four-wheel bullock-cart, a museum piece, and exact duplicate of the one in which Kim and the Lama travelled down the Grand Trunk Road.

Victor Fleming, who will direct Robert Taylor as the grown-up Kim and Lionel Barrymore as the Lama, is now working with Art Director Cedric Gibbons; Superintendent of Properties, Ed Willis; and Hunt on the physical outline of the picture, which promises to be one of the most spectacular from the standpoint of settings, yet filmed in Hollywood.

Now let's go to Thirteenth Century Peking. Few outside of the motion picture business have any concept of the everlasting headaches produced by long and elaborate journeys on location.

The average producer shuns them, and usually will resort to any legitimate means (process shots and painted glass shots) to avoid the cost and dangers

attendant upon expeditions far from home. In a sense, going on location is similar in many respects to moving an army. Both have their advance guards, their transportation, feeding and housing problems, and they share alike in matters of sanitation, policing, and the observance of schedules.

Lately, the most ambitious location enterprise is Sam Goldwyn's *The Adventures of Marco Polo*, starring Gary Cooper in a story of thirteenth century China. Using a daily average of 800 extras in battle scenes and awesome Mongolian charges, it is obvious that pageantry of this sort cannot be made in studio stages.

For this particular picture, two men were sent out to pick a site which resembled the Chinese scene of the story. These location scouts must observe definite rules. The perfect site must be without interfering houses, telephone poles, etc., must fit the action of the story; must have proximity to some source of food supply, electricity and water; and finally, must be adaptable to housing a large number of men and women.

The location men then make a series of photographs of the country under consideration. These are taken back to the studio and in this particular case were presented to Goldwyn and director Archie Mayo for approval.

A beautiful pastoral country a few miles from Malibu Lake and 35 miles from Hollywood was finally chosen and this then became the focus for an amazing industry. As soon as arrangements had been made with the owner of the property, some 200 carpenters were hurried to the spot. These artisans, working three 8-hour shifts over a period of 10 days, constructed an authentic re-



Covering acres of ground is this reproduction of thirteenth century Peking created for Goldwyn's *Adventures of Marco Polo*. Above is seen a section of the city wall and one of the huge gates

production of Peking and its outer gates and walls at a cost of \$92,476.

Before the production army arrives on the scene a number of interesting side phases of location enterprises take place. Once the set is approved, electricians swarm over the place, laying lines and tiggling lamps, and at the same time the set dressers get to work. These last are the ones who fill empty sets with furniture, rugs, and the innumerable trappings which make motion picture settings so 'real'. In the case of *Marco Polo* they had to dress the entrance to 'Pekin' with thousands of typical articles and foodstuffs. Small stalls had to

be made, realistic with Oriental delicacies; meats had to be hung in the equivalent of butcher shops, flags draped about, and palaces and houses furnished.

Ready for production, a fleet of busses in downtown Los Angeles picked up 450 Chinese atmosphere players and dispatched them to 'Pekin'! The cowboys and other extras came through the studio gate at 5 a.m., were loaded into busses and sent out. They had to be on the set a couple of hours ahead of shooting time to be costumed and made up by the makeup artists — who were also among the early arrivers.

Each step of the campaign had been

CINEMA PROGRESS

carefully planned and was executed on schedule. The commissary department had functioned with equal efficiency in providing savory breakfasts and luncheons for the "army" in a circus tent mess hall.

On the basis of these and other items, it cost Goldwyn about \$20,000 a day to keep his company on location. To the average person this may seem an exorbitant sum to expend on production, but the figure given is the bare operating expenses, minus the salary of Cooper, Mayo, and other supporting players and technicians.

This \$20,000 a day is broken up as follows:

Salaries to 800 extras and
bit players\$ 8,500
Salaries to 200 technicians
(electricians, cameramen,
prop men, wardrobe,, and

makeup people) 6,000
Feeding 2,345
Electric current 225
Rental of 800 costumes,
some wigs 450
Rental of site 250
Rental of Oriental furniture 300
Animal rentals 600
Raw film expenditure 250

Total.....\$18,920

The total, however, does not include such items as transportation, petty cash expenditures, hospital maintenance, and feed for animals, which easily make up the difference.

But the gamble is part of the business of making pictures. The studio technicians are geniuses in the art of make-believe and short cuts, but so far they have been unable to substitute for actual location scenes.

Selecting the School Projector

The increasing demand of progressive educators for aid in selecting projectors for educational purposes makes a general consideration of the factors affecting the choice of a projector a felt need. This need has arisen with the realization of educators that educational situations do not all use the projectors for the same purposes. Some schools desire to use the projector for instructional purposes in the classroom; others may want to use it for larger audiences. Under certain conditions, in which the school assembly hall is not too large, the 16-mm. sound projector may be suitable for both purposes.

Relative cost is not the only concern in the selecting of a suitable projector. Careful consideration should be given to the film supply in conjunction with the choice of a projector. Then, too, we are concerned with the various uses which may be made of the 16-mm. sound or silent projector as the case may be. This means the need of the classroom and the assembly hall must be recognized and considered.

When the appropriate type has been decided upon it remains to narrow down the choice to the actual make which will be most suitable. This matter may be facilitated and the choice insured by

asking for a demonstration in the room where the projector is to be used. In such a demonstration it is well to give special attention to the following points:

1. ILLUMINATION:

- a. Does the projector give sufficient brilliancy to make the picture the required size?
- b. The lamp should not be run at more than its normal rating.
- c. The film used should be of average or more than average density. For example, cartoons and snow scenes are unsuitable for this purpose.
- d. The screen used should be of the same type which it is proposed to buy. If the screen is silver or beaded it is necessary to observe both from the normal position and the worst placed seat.
- e. The room should not be more thoroughly darkened than will be the situation in actual use.

2. PROPER LENS:

- a. If the projector has to make a very long throw or a very short one, it is well to make certain that the projector may be fitted with proper lens.
- b. If prolonged shows are to be given, it is well to be certain that the projector will carry an oversize reel. The 16-mm. machine carries a normal reel of 400 feet. Oversize reels carry 800, 1200, and 1600 feet of film. The oversize reel will eliminate loss of time necessitated by changing the reel.
- c. Where high lamp wattage is desired, bear in mind that high lamp wattage is not necessarily equivalent to high light output, and that

high wattage lamps entail increased cost and running expenses.

3. QUIETNESS:

- a. In the demonstration, note the amount of mechanical noise; excessive noise will detract the attention of the audience and especially those seated near the projector.

4. STILL PICTURES:

- a. For classroom purposes the teacher may desire to show a still picture. It is desirable to have a machine which permits one to turn the film forward or backward by hand; incidentally this will be a convenience in threading the machine. This feature is found only on certain machines.

5. CARE OF PROJECTOR:

- a. It is desirable in any projector that the inside of the gate should be easily accessible for cleaning purposes; otherwise attempts to clean it may result in scratching the faces of the runners, which will increase the tendency of the film to deposit cakes of emulsion there.

6. SOUND PROJECTORS:

- a. In choosing a sound projector give special attention to the volume and quality of sound.
- b. Be certain to test the machine under the actual conditions of use, for acoustic properties differ with the room.
- c. In selecting a 16-mm. sound projector capable of running at silent speed it should be noted that alterations to the shutter blade may be involved when the speed is changed. It is important that these alterations should not be difficult to carry out.

Book Review

TALKING PICTURES, *How They Are Made, How to Appreciate Them*, by Barrett C. Kiesling. Published by Johnson Publishing Company, New York, 1937, 332 pages.

Reviewed by BERNARD ZERBE

In the Muncies, Middletowns and Main streets of America there are millions who wonder why the shadow pictures on the screen of their favorite theatre seem to be so alive. Barrett C. Kiesling has endeavored to show the intricacies of the motion picture in a casual "Cook's Tour" manner. He has not tried to explain everything, but he has given sufficient material so that those readers interested in the various departments can, at their leisure, read more. His book is as comprehensive as possible, explaining the ingredients that go into the recipe of a modern film.

Designed primarily for those with little knowledge of the cinema industry, *Talking Pictures* is an excellent guide. Kiesling begins his book with an introduction expressing the training and foundation needed for proper motion picture appreciation. Sound estimates arise only from sound knowledge, and he has taken this as the *raison d'être* for his work.

The material on the director, producer and assistant director is especially good. Kiesling has looked at these men in an understanding manner, and has presented their work graphically. It is with these men that the making of a motion picture becomes centralized, and it is here that good scenarios become bad pictures, and actors become camera fodder or stars. Here too, Kiesling shows the sincerity of his work. He has taken

the assistant director, who usually is cartooned as a puppet, and gives him credit for being one of the most important elements in the making of a film.

As an aid to classroom work, the book should prove valuable, for many teachers have nothing but a casual acquaintance with film production. The material gained from reading this book should supply a needed background for more complete appreciation, and thereby enliven classroom discussion and activity. The people and the pupils of the Muncies, Middletowns and Main streets of America need wonder no longer why the shadows on their favorite theatre screen seem so alive. They are alive because there is so much life behind them.

What They're Saying

"Much has been said about the revolutionary changes television will make in the entertainment world, but a calm view of the situation proves that the motion picture is progressing far more rapidly than any other medium."—*Howard Estabrook*, associate producer and scenarist at Paramount.

* * *

"Why not put the League of Nations to work? If the League would appoint a committee to encourage and finally to supervise the production of text-films and text-books, to be used all over the world, the problems of mankind could be settled within three generations. Why don't we stop talking about this 'brotherhood of man' idea—why not make it a fact, instead of a dream?"—*Walter Wanger*, producer.

How Moral are the Movies?

By DR. EDWIN D. STARBUCK*

The motion pictures:

Cultivate and dignify the art appreciation of the public.

Encourage peace and enhance beauty in the midst of the necessity of portraying the ugly and coarse.

Depict the gangster as what he is instead of as a hero.

Are on the up-grade in their quality of presentation.

But—they also:

Err in their treatment of murder and the value of human life, respect for law, and ideal love.

Resort to sensory and sensuous appeals, the use of melodrama, and a type of humor that is perhaps not funny except to persons of low taste.

Create false social standards, and

Violate Art in the interest of Success.

Such were some of the conclusions of 200 summer session students at the University of Southern California, when asked recently in a questionnaire to evaluate the good and bad qualities of a social force which affects 40,000,000 Americans weekly.

Just how much people are really being influenced is open to question, but the theme is so important that none can escape the challenge to think into it as soberly and as clearly as possible.

There can be no doubt that motion pictures are stealing the cultural show. Of the 40,000,000 persons who jam into the theaters every week, there are 11,000,000 youngsters under 14, more than twice that many youths in the 'teens, and an uncounted throng of grown-ups. There probably is nothing in all history to match this invasion.

* Professor of philosophy, University of Southern California.

Why has the cinema such a tremendous hold over the citizenry of the world? It is because "we think with our muscles," as one of the nation's leading psychologists has put it. We respond with our entire organism to the appeal of a shadow world — not only with the skeletal muscles that have to do with action and reaction, but with the smooth or visceral muscles involved in breathing, digestion, glands, and blood circulation. It is the genius of the motion picture art, appropriating as it does the techniques and appeals of nearly all the other arts to strike straight into the basal urges and drives — the raw stuff of which personality consists.

Possibly never has there been a wider door of opportunity flung open to a human agency than that enjoyed by the cinema. But is filmdom rising to that opportunity? Is its program toward better art and finer living? Unfortunately, we do not know. None of the prolific writings on the subject and the researches made have been objective.

Student reaction, however, indicates that the scales balance neatly in quite a number of items. The cinema does and does not break down racial prejudice, dignify marriage and the family, cultivate right social attitudes, approve toughness and rudeness in settling difficulties, and use the tragic and terrible to accentuate gentler and nobler qualities.

It seemed to this writer there might be some value in obtaining a cross-section picture of the opinions of a group of cultivated persons, part of whom have lived close to the moving

picture world and are preparing to enter it professionally, and another group, equally cultivated, who have no such professional hopes. Such an opportunity was furnished at the U. S. C. summer

session, for there were classes of students in cinematography, psychology, and speech, with moving pictures as the topic of study. Also, there were classes in philosophy, character education, and general education. Further, most of the students were high school and university instructors, thus insuring more mature judgment.

In answering the questionnaire, students were asked to check the capital Y for an emphatic yes, the small letter y for a modified affirmative, O meaning can't decide, small n inclined toward the negative, and capital N for an emphatic no.

Typical of the questions asked, and their answers by the college group:

1. Is the influence of motion pictures, in your opinion, wholesome?

Y—10, y—87, O—22, n—65, N—15.

2. In your opinion, are they improving in their moral tone?

Y—63, y—95, O—12, n—24, N—6.

3. Have the movies presented war situations in such a way as to encourage world peace?

Y—66, y—66, O—17, n—39, N—23.

4. Is movie humor on the whole elevating and artistically satisfying?

Y—12, y—33, O—22, n—74, N—58.

5. Have the movies created false social standards?

Y—68, y—70, O—21, n—26, N—11.

6. Are there too many instances in which divorce is made too easy and delectable?

Y—78, y—67, O—24, n—22, N—6.

7. Is sensuous appeal too often dragged into the plot apparently just for the sake of making the picture "take" or "go over" or "sell"?

Y—83, y—70, O—22, n—9, N—5.

8. Is the ugly and coarse usually treated in

such a way as to enhance beauty and refinement by contrast?

Y—21, y—70, O—34, n—32, N—21.

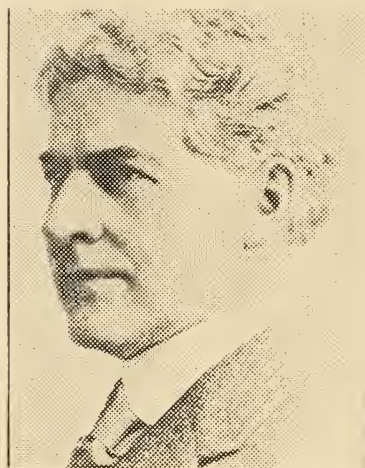
9. Do motion pictures, on the whole, cultivate and dignify the art appreciation of the public?

Y—19, y—72, O—30, n—39, N—17.

10. Is there a tendency to oversentimentalize?

Y—49, y—79, O—22, n—33, N—7.

The implications of the findings indicated above are too self-evident to need much comment. Approval and disapproval seems evenly divided concerning the wholesomeness of the influence of motion pictures upon the public. Most



Dr. Edwin D. Starbuck, author of this article, is nationally known in the fields of philosophy and research, and is a keen student of the motion picture.

encouraging of all is the extremely heavy weighting of opinion that the quality of presentation is on the upgrade. On only one other count do the scales balance heavily and definitely to the credit of this art. It does seem to cultivate and dignify the art appreciation of the public.

On just about half the items, however the cinema suffers disapproval. The impression is rather definite that it errs in its treatment of ideal love among mates, murder and the value of human life, sensuous and illicit companionships, and respect for law. There is an overwhelming condemnation of its resort to sentimentalities, sensory and sensuous appeals, the implication that drinking and smoking are essential to social success, the use of melodrama, and a mediocre type of humor. The matter of playing up to artificial social standards is an object of definite disparagement. The films "usually deal with the leisure-luxury class." They "tend to be ultra-sophisticated." They "make the rich usually honorable and the poor stupid." *There seems to be a heartache for the wholesome simplicity and the sincerity of a Will Rogers or a Marie Dressler.*

The public itself must bear a heavy share of the blame if the cinema is not as spotless as cultivated people would desire. Producers cannot afford to lose a half-million or a million as is sometimes done, on films of distinctly superior quality.

The burning question is that of what the general public can do to improve this

situation. *I should like to see the cinema as a craft and also as an art taught in all high schools of the United States.* I should like to see researches made that are to the last degree objective and that are in all ways scientifically sound, extending through a period of three or five or more years, on both the specific and general effect of motion pictures on the behavior and ethical attitudes of children and youth. I should like most of all to see the springing up in America of what one might call a Young People's Better Arts Association, that should encourage in every way the Little Theater, the art gallery in every community, better landscape architecture and house-furnishing, more art in the curriculum of the public schools, and better moving pictures.

If the youth of America, the millions in other countries, and artists, producers, and directors should band together for improving all the arts including the motion pictures, the tawdry, hair-raising, sentimental, commercializing and propagandizing films would have to fold their tents. We shall not get very far in the long stretch of years with all this until art and art appreciation are made central and fundamental instead of incidental in all the schools of America from the baby years through college and university. It is quite possible that we will have it so we can bring onto the human scene generation after generation of persons who cannot be tricked with the gaudy and the spectacular presented in the name of Art.



Wake Up and Teach!

What influences our children most—6 hours daily at school or 3 hours divided between movies, radio, and comic strip? The latter does, according to B. H. Darrow, chairman of the National Congress of Parents and Teachers, and it's all the fault of education, he says.

In a recent radio broadcast from the headquarters of the educational group in Washington, D. C., Darrow declared:

"The attitudes of our children towards life are being increasingly dominated by the talking motion pictures they attend, the comic strips they see, and the radio programs they hear. These three devices are outstripping other forces in determining attitudes and ideals of children.

"They should be in full use by educators, but are not. As a result the motion pictures which come into our local community, while doing a thoroughly effective job of teaching, are not educator made and do not always impart what parents would like to have them teach. Likewise, the comic strips and the radio programs are not educator made, except in a small degree. These three marvelous new devices take an average of more than three hours daily of the attention of our children."

Are screen heroes, radio comedians, and comic strip characters seriously competing with Shakespeare, Aristotle, and the multiplication table for a place in the juvenile fancy? Apparently fearing they are, Darrow deplores the fact that these "*more effective ways of teaching—the cinema, the speaker, and the graphic*

arts—have been so largely ignored by the educator and so fully used by the seller of entertainment."

The problem boils down to these three significant facts, he points out:

1. Some new tools are enormously effective, especially with children.

2. People working for profit immediately use these new tools.

3. Education delays adoption of them or makes half-hearted use of them.

Most powerful medium of the three is indisputably the motion picture. There are approximately 18,000 theaters in the nation, with a weekly attendance of 70,000,000, of whom 18,000,000 are young people, and 11,000,000 are children under 12 years of age. This latter group spends four or more hours weekly at the neighborhood movie house.

"Motion pictures are inescapably educational," argues the chairman of the national school group. "They take hold of the child and virtually enthrall him as long as they are on the screen. He sees new and strange cities, plants, animals, methods of travel and countless ways of doing things. The motion picture becomes an 'action pattern' and he unconsciously or consciously imitates some character whose course he considers especially delightful. To some children this is so effective that mere parrotting of copy-book maxims seems well-nigh futile in the face of it."

But if Plato's sayings are to keep pace with Joe Penner's, if Andrew Jackson's exploits are to vie with those of Popeye or Tarzan, education must make greater use of the radio, book illustrations, and the motion picture, Darrow indicates.

Wanted: A Coordination of Audio-Visual Forces

Can audio-visual instruction assume its rightful place in the nation's educational system if it continues along its present disconnected lines? Does the blame for its slow growth lie with the administrator or with the teacher? How much should motion picture appreciation enter into the curriculum, and how should it be taught?

These were a few of the many questions raised when nearly 400 teachers from 48 states gathered in Los Angeles this summer for the fourth annual convention of the Cinema Appreciation League, held at the University of Southern California under the auspices of the American Institute of Cinematography.

Speaking for the school heads, J. Warren Ayer, superintendent of the Monrovia, California, schools, declared:

"What we administrators need is a key teacher who can be a chairman of teachers and help train others—one who can point out things that are needed and can bring this idea into a concrete plan and proposal—one who will say, 'You can buy such and such that you need here, and it will cost you so much,' etc."

But according to Ayer, many teachers do not have any adequate comprehension of the importance of understanding sight-sound instruction.

To provide a perspective and sense of cost that is woefully lacking at present, the Monrovia superintendent advocates that universities offer teachers more training in audio-visual education.

"We need to oversee the whole field to discover possibilities," he said. "We should have board members, laymen, and students in conference to get a broad cross-section of views."

Not only do teachers need such training, but it should also extend to administrators, contends Fred Orth, principal of a Los Angeles elementary school.

"Visual education is most important from the supervisor's standpoint," he said. "He is the deciding factor as to whether the district is progressive. The first function of the principal is to improve instruction in the school. The superintendent decides whether the principal is improving the instruction. It depends upon the principal whether visual education will be successful. He must teach teachers how to use it. If we had principals interesting themselves in it, the problem would be solved—through the training of principals."

Also deploring the lack of a central plan to coordinate the use of visual education in the schools, William B. Brown, assistant supervisor of secondary curriculum for Los Angeles, advocates the setting of national standards as to the amount to be spent for it in proportion to other expenditures.

"I see individual teachers pioneering, and outside groups helping, and I am conscious that we have no center principle guiding the entire effort," he said.

Just such a pioneer is Miss Marjorie Brown, a Los Angeles high school teacher, who developed one of the first units in the city's secondary field of motion picture appreciation.

Miss Brown's system of instruction has a three-fold objective:

1. To make boys and girls realize the sources from which they can select motion pictures intelligently.
2. To show them how to interpret what they see, to tell the false from the

real in such a way as to develop a right and wrong code of ethics.

3. To make them able to use these principles intelligently in everyday life.

Miss Brown has her students keep a notebook of newspaper and magazine reviews of pictures, which they study for two weeks before going to see them. The students then write their own reviews and compare them with the others.

"Each one realizes that he wants certain things out of the picture," explained Miss Brown. "If he finds he can discover this in the reviews, he will look for what he wants before he goes."

To analyze the picture they saw, Miss Brown divides her students into groups, each studying a particular phase of production. Information is obtained from libraries, studios, speakers, and other sources.

"If they can understand a picture and find out about its construction, they are no longer controlled by their emotions," she explained.

As a result of the convention's discussion of the audio-visual education problem, a committee of prominent administrative officers and teachers was formed, under the auspices of the American Institute of Cinematography, to hold monthly meetings and to send mimeographed reports to school officials.

Pointing out that "there is a definite charge on boards of education to see that information is up to date, authentic, and available," Miss Marion Clint Irion, of the department of audio-visual education of Los Angeles county, hoped the Association for Visual Education could formulate standards, selection of materials for instruction, the equipment minimum,

a financial program, and some practical suggestion for training, so that "these boards of education could be broadened into securing such a service."

That there is a definite need for audio-visual aids in the modern educational system was indicated by Miss Lillian Lamoreaux, curriculum supervisor of the Santa Barbara elementary schools, who declared:

"The films must help us bridge the gap between life and school . . . they are of use in the curriculum in presenting different types of lessons in research, and in enlarging our viewpoints. We can get help from films because they are ahead of the publishers."

School Experiments With Movies

Experimental motion picture classroom instruction for pupils in their teens will be tried this year in three Philadelphia schools. Sponsored by the Progressive Teachers Association, the movement will be pioneered in the Friends' Central school, the Oak Lane school, and the Cheltenham Township high school.

Selected sequences from commercial films will be shown to "help adolescents solve their personal problems and develop a keen insight into human relations and needs," leaders of the experiment explained.

What They're Saying

"The difference between producing a stage play and producing a motion picture is the difference between painting a picture and making a mosaic."—*Herman Biberman*, former New York Guild member, now at Columbia Studio.

Film and Science

The past few years have seen a great development in the technique of making scientific motion pictures. At the Paris Scientific Film Congress of 1936, the scientists of all fields lauded the motion picture camera as an indispensable tool in modern science. One of the latest developments in the use of camera is *cinemicrography*, the purpose of which is to photograph details not apparent to the naked eye. Doctors were impressed with the possibilities of micrography in connection with their studies on the amoeba and blood parasites. At the same Congress, child psychologists and educators praised the infra-red slide film as a great help in the study of backward children and their behavior. Slow motion permits detailed study of such cases. Dr. Puchstein recorded the mental evolution of a child from a few seconds to seven years of age in the picture, *On With Life*. Astronomers have found the cin-

ema valuable in studying eclipses and various celestial bodies. The same medium was used in photographing submarine life.

The scope of the use of motion picture camera was increased, and its work was popularized by the use of more artistic as well as interesting ways of presenting scientific and educational facts. The Royal Photographic Society of England has awarded its Plaque of 1936 to a scientific film which combines art with science. *The Private Life of the Swallow-Tail Butterfly* received the award for its colorful sequences of movement in following the struggles of the formless larva through its evolution. Thus the lens of the motion picture camera penetrates into recesses inaccessible to the human eye, discloses the mysteries of nature and human life, and presents them in a fascinating way.

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"Better Films For Children," Canadian Cry

By MRS. H. E. HASTINGS*

Double features are harmful to children.

Royal Canadian Mounted Police are not enthralled with Hollywood ideas of the force.

Shirley Temple continues to draw big crowds to her pictures . . . and

Good musical plays are favorites with Canadian audiences.

These are a few of the conclusions reached after a nation-wide survey by women's councils throughout the Dominion of motion pictures covering the period from spring, 1936, to spring, 1937. Working to secure "better motion pictures for children," cinema committees in every large Canadian city turned in reports.

WINNIPEG: Because Saturday matinee audiences are composed almost entirely of children under 14, a campaign is under way to eliminate the double bill because "it is . . . against all the laws of health for children to be kept at tension for three and four hours and . . . the strain is too much on the eyes." Also, "the child must sit through the showing of an unsuitable picture before he can see the suitable one." Advocating one feature picture with an educational or travelogue, the committee suggests, among other things, that the producers:

1. Grade films as to their audience suitability before release to the distributors—(a) adults, (b) family, (c) children.

2. Keep stars who are favorites of children in wholesome pictures.

3. Eliminate scenes demonstrating the technique of committing crime.

4. Depict less drinking in pictures.

The committee also recommends that motion picture appreciation be made a part of the school curriculum.

MANITOBA: Of the 1,901 pictures censored by the local government board, only 21 were rejected, while 112 were passed with cuts. Of these films, 1,798 were American.

The committee lauds the following pictures shown during 1936: *Nine Days a Queen*, *Little Lord Fauntleroy*, *Romeo and Juliet*, *Tale of Two Cities*, *Rose Marie*, *Story of Louis Pasteur*, *Rhodes—Empire Builder*, *The Great Ziegfeld*, *Mr. Deeds Goes to Town*, *Theodora Goes Wild*, *Ghost Goes West*, *My Man Godfrey* and *A Midsummer Night's Dream*.

REGINA: "When pictures of an historical nature have been here, such as *Nine Days a Queen*, and when pictures with literary merit, such as *A Midsummer Night's Dream*, have come, we got in touch with the school principals and they co-operated by having such showings announced in their schools.

"When exceptionally good musical films have been here we informed the musical club and choir leaders about them."

Coming films of "a desirable type" are also publicized through bi-weekly radio broadcasts and in cinema bulletins placed in all the libraries.

SASKATOON: Plans are being made to form a local chapter of the National Film Society of Canada, which

*Winnipeg, Canada.

was founded to study the cinema, encourage better films, and promote the use of the film in education.

EDMONTON: Of 6,548 reels reviewed by the government censor, only 4 were rejected in entirety, while 91 were cut.

"Compared with previous years, when as many as 20 films were absolutely rejected and 100 newsreels were cut in half," the committee reports, "this is a matter of congratulation, and shows that better films are being made.

"Cheap musical stuff is not liked, but the theater managers say that good mu-

sical plays, such as were given last year, are favorites with Edmonton audiences and are the best playing programs. The high-cost historical plays have a steady following, and Shirley Temple continues to draw the crowds to any of her pictures.

"Edmonton audiences liked 'the most popular picture of 1936,' *Mr. Deeds Goes to Town*, as 'repeat' shows testify. *Rose Marie* was a favorite, too, because of the 'locality,' but the Royal Canadian Mounted Police here are not enthralled with the Hollywood ideas of the force."

World Vies for Television Supremacy

An international race for television supremacy looms today as nations the world over work feverishly to perfect the dual transmission of sound and sight.

Threatening to leave the United States second in the field, France has announced that Paris will have the most powerful television station in the world this month. The new French transmitter will be located on the Eiffel Tower, 1,100 feet above the street, and will have 30,000 watts power. The greatest American transmitter, perched atop the Empire State Building, has only 7,500 watts, but at present is the world's most powerful.

The coronation of George VI found the mass of Londoners unable to afford ringside seats. The British Broadcasting Corporation, by arranging to televise the coronation, made it possible for thousands of British subjects to obtain a better view of the procession than could

be had by many who paid exorbitant prices for seats along the line of march. Londoners within a radius of 30 miles viewed the spectacle by television and were able to catch some glimpse of the pageantry. The British television transmitter at Alexandra Palace is rated at 5,000 watts.

In America, plans are already being made to televise the inauguration of the President in 1940. Tests using a coaxial cable are now under way between New York and Philadelphia. The problem of the ultra-short waves makes it necessary to place the image transmitter as high above the earth's surface as possible and attempts have been made with a rod atop the Washington Monument and the Empire State Building. Because the coaxial cable is only good for short distances, some 20 experimental stations have options on high buildings throughout the United States.

The Younger Generation Looks at the Cinema

In colleges and high schools throughout America young men and women are becoming vitally interested in a comparatively new art—the motion picture—which is playing an increasingly important role in their daily lives. Dolly-ing our camera for close-up shots of the nation's campuses, we find bustling activity as students band together to intelligently discuss the cinema, investigate its technical aspects, and in many cases, even make their own films.

At the UNIVERSITY OF SOUTHERN CALIFORNIA, in the heart of Cineland: Striving to develop a closer relationship between students of motion picture production and the industry, itself, is Delta Kappa Alpha, cinematic fraternity formed at the Los Angeles institution in 1935 by cinematography students. Not only does the group keep abreast of latest advances in technique and production through individual reports, group discussions, and addresses by leaders in the industry, but also it films the "Trojan Review," a day-to-day newsreel record of important campus activities. After doing all photography, titling, and editing, the fraternity periodically screens the newsreel at an all-university assembly. To further a national comprehensive study and understanding of motion pictures, the fraternity is pushing a campaign to form additional chapters in colleges throughout the country.

The EVANSTON TOWNSHIP HIGH SCHOOL (Illinois): The modern high school youth is a more discerning and critical movie patron than he used to be, if members of the student Cinema Club may be considered

representative. He doesn't like pictures that depict drunkenness, is opposed to fake, impossible climaxes in stories, and believes that many academic courses would be much more interesting and beneficial if motion pictures could be used for illustrative purposes.

Discussing "How We Are Learning to Judge Motion Pictures," the group held a joint session recently with the Better Films Committee, an adult organization.

Said one student: "Many movies show too much drunkenness. Why don't the censors cut out scenes . . . showing how the highly sophisticated, ultra-wealthy class lives? The people I know don't like that type of movie. These movies do influence many of our boys and girls. Before this type became so common, they didn't try to be so sophisticated and smart. Now the girls, especially, seem always to be posing. They bleach their hair and long for activities which imitate the wealthy class. Most of us girls don't want the boys to go around imitating the movie actors."

Declared another: "The story as a whole must be studied. We want to watch the plot develop, to keep track of the scenes as they lead up to the climax. We want the problems to be solved in one big scene. We don't want a fake, impossible climax. The good director may give us a happy ending or one that we will have to figure out for ourselves, but he does not leave us hanging in mid-air, wondering what is going to happen."

Proposed a third: "Movies should be used in schools more often. In our science classes we see how bugs jump along strings. It would be interesting

in ancient history courses to see the excavations and all that goes on during an expedition. *Maybe so many of our courses would not be taken in vain if we had movies to help us understand them.*"

HAMDEN HIGH SCHOOL (Connecticut): *Realizing that high school students see on the average one movie a week and listen to at least two or three radio programs per day*, officials at this New England school have set up an experimental course in the appreciation of motion pictures and radio. Students are trained to evaluate programs and pictures by breaking them down into their essential types and then isolating the elements characteristic of each type. Each student then tries to set up his own valid criteria for each variety of program.

First activity of the class was to prepare a questionnaire to discover the experiences and tastes of the students. At the end of the semester a similar questionnaire was given, and the results compared. Throughout the course there was

constant listening to radio and observing of movies, followed by informal discussions. Besides arousing the students' interest, officials found that *such a course lends a zest to learning, with the opportunity of discussing with 30 or more classmates the program or movie of last night.*

CURTIS HIGH SCHOOL: A motion picture club whose members take movies of the annual school field day as well as study make-up, acting, and directing, has been active for more than two years. The club is also affiliated with the junior group of the National Board of Review of Motion Pictures, and several of its members have attended previews at major studio projection rooms.

SNAPSHOTS ON OTHER CAMPUSES: The Park School in Baltimore has produced a six-reel film on the Wauwatosa Indians, while in Cleveland one complete graduation exercise was a film recapitulating the achievements of the graduating class.

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SAN FRANCISCO'S waterfront of 1849 will look like this when it appears in Paramount's *Wells-Fargo*. The set is a clever combination of suspended miniature, backdrop, and optical illusion. The dock is actually 40 feet below and about 100 feet behind the "city."

Movie Magic

Wells-Fargo (Paramount)

You have probably heard of Laputa, the island in the sky visited by Gulliver. And, more recently, you have undoubtedly read of "The Lost World," lofty, almost inaccessible plateau in Arizona. But you probably never suspected that the San Francisco waterfront of 1849, as presented in Paramount's *Wells-Fargo*, is a mixture of both.

Suspended 40 feet above the ground by wires and a wooden framework is this combination of canvas back-drop, minia-

ture, and perspective illusion. Upon the screen, it will appear as though we were viewing the early-day waterfront from the deck of a ship. Bordered on the right by the prow of one schooner, to the left by the stern of another, and in the center foreground by the wharf stacked high with cargo bales, the city is seen stretching far to the hills in the background.

But the railing over which we are peering on our "ship" is the only part

of the vessel that exists, being slightly below and about 20 feet in front of the camera. The prow of the *Rainbow* and the stern of the *Flying Fish* are also the sole parts of their respective ships that are "real," being only half-sections suspended by wires in front of the "city."

"San Francisco" rests upon an upward-tilting wooden platform, just behind the two "ships." The houses are built in perspective, dwindling in size as they get further away from the camera, until, when they reach the cardboard hills, they are only paintings. In the foreground streets are small wagons, horses, cargo bales, and people. The latter range in size from 4 to 6 inches,

and are made of rubber. Forming the "sky" is a 20 by 50 foot canvas backdrop, hanging just behind the cardboard hills.

Most amazing of all, however, is the wharf. Seemingly in front of the city, it actually is on the ground 40 feet below and about 100 feet in back of it! To make up for its remoteness, the wharf is constructed upon a larger scale—10 feet high by 60 feet in length, so that actors may walk upon it.

With the camera focused at the proper angle from above, suspended miniatures, back-drop, and realistic wharf blend perfectly, and the "city in the sky" looks like the real thing.



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Cinema on Parade

Truth Marches On!

The Life of Emile Zola—CAST: Paul Muni, Gale Sondergaard, Joseph Schildkraut, Donald Crisp, Erin O'Brien-Moore, Gloria Holden, Vladimir Sokoloff, John Litel, Henry O'Neill, Morris Carnovsky. Story by Norman Reilly Raine, Heinz Herald, and Geza Herczeg. Directed by William Dieterle. Produced by Warner Brothers.

"Truth is on the march" and so is Warner Brothers. Certainly one of the most important pictures ever to come out of Hollywood is this screen biography of France's liberal man of letters, Emile Zola, whose life-long fight for truth and justice is climaxed in one of the world's most sensational trials by his active support of the Dreyfus cause.

Zola's life, from his early impoverished days in a Paris garret to his unromantic death in old age from monoxide poisoning, is portrayed by Paul Muni in academy award style.

We see an impoverished Zola and his artist friend, Paul Cezanne, burn the "perfumed lies" of hypocritical writers in order to keep warm. We see with Zola—in excellent montage—the wretched plight of the Paris poor, marvel as the sharpest pen in all France jousts successfully with corruption and tyranny. We see a smug, middle-aged Zola, "stuffed in body as well as in mind," torn loose from his art objects and antiques to battle for the freedom of a man he has never seen.

Attempting to isolate an outstanding scene is like holding a cut gem up to the light to see which facet sparkles the most. But aside from the "J'Accuse" and courtroom episodes, probably one of the more appealing scenes is that wherein Zola, shabbily dressed and half-starved, goes to his publisher to borrow

a few francs, not realizing that his book, *Nana*, has become practically an overnight sensation. Instead of getting the price of a meal, the astounded Zola is handed 18,000 francs.

Still dazed, he goes out into the pouring rain, throws away his old umbrella, buys a new one from a street peddler. Soon we see him staring unbelievably into a store window filled with his books and one of his portraits. Entranced, he is unmindful of the storm beating down upon him and the fact that his new umbrella has blown wrong side out.

Long dialogues occur in the "J'Accuse" and trial scenes, but so eloquent is the language, so arresting the acting, and so effective the inter-cutting, that one is hardly aware of it. Especially is this true of the court action, where from time to time the camera travels not only to various parts of the courtroom, but also gives us flashbacks of Dreyfus in his miserable Devil's Island cell. Notable, also, is the film's flexibility in tempering tenseness with comedy. One will not easily forget the moment when courtroom spectators, predominantly anti-Zola and anti-Dreyfus, yell out "Long live the army!" "Yes, but not its generals," quickly retorts a lone Zola supporter.

To Paul Muni go top acting honors, but Lucile Dreyfus, Capt. Alfred Dreyfus, Maitre Labori (Zola's attorney), and Cezanne are characters reincarnated in Gale Sondergaard, Joseph Schildkraut, Donald Crisp, and Vladimir Sokoloff. This Warner Brothers production should prove that no longer must "boy meet girl" to spell Box-office.

Social Challenge

Dead End CAST: Sylvia Sydney, Joel McCrea, Humphrey Bogart, Wendy Barrie, Claire Trevor, Allen Jenkins, Marjorie Main, Billy Halop, Huntz Hall, Bobby Jordan, Leo Gorcey, Gabriel Dell, Bernard Punsly, Charles Peck, Minor Watson, James Burke, Ward Bond, Elizabeth Risdon, Esther Dale, George Humbert, Marcelle Corday. Screen play by Lillian Hellman based on play by Sidney Kingsley. Directed by William Wyler. Produced by Samuel Goldwyn for United Artists.

A challenge for social reform is this realistic, powerful picture of the slums, presenting in sharp outline a drama of tangled lives and environment—a drama played out in that sombre area where narrow streets, as well as opportunity, are rebuffed by Manhattan's East River.

There is Drina, hard-working, honest, fighting to free herself and her young brother, Tommy, from the sordid surroundings of a dead-end, tenement district, which slowly is turning the youngster into a criminal type.

There is Dave, ambitious, idealistic—an unemployed college graduate who hopes some day to reconstruct the slums, and to marry a rich girl who is not of his world.

There is Babyface Martin, a cruel, notorious killer, who, after 15 years in the "big time" rackets, returns to his old haunts with a diamond ring, expensive clothes, and an underworld record that is the envy of the youthful dead end gang.

Into this study of life "on the seamy side," Samuel Goldwyn has packed story punch and brilliance of direction and acting. If at times detail and atmosphere are realistic to a shuddering degree, and if at times we see bugs crawling in the garbage, it serves only to remind us that we have social garbage to clear away. But sordidness is kept well in check by adequate comedy relief.

One of the best scenes in a group of memorable ones occurs when Babyface Martin, sought by the police, returns home after 15 years of killing and gangsterism, to see his mother. Entering the house, he rushes excitedly toward her, arms extended affectionately. His mother merely stares, horror-struck, at him.

"You no-good tramp," she mutters brokenly, and slaps him. (Applause from audience.)

Good technical devices:

(Camera)—To emphasize theme, the opening of the picture has the camera descend from the roof of the city, among skyscraper tops and sunshine, down, down, down into the gloom of the tenement district. And when the drama in the depths has unfolded, the camera rises again—toward daylight and fresh air.

(Dialogue)—Tommy has been arrested by police. Drina begs a rich man, his accuser, not to let Tommy be sent to reform school.

"Nonsense. He will learn a useful trade there," the man replies.

"Martin went to reform school to learn 'a useful trade'," Dave cuts in biting.

(Contrast)—We see a high angle shot of a veranda far up on the skyscraper mansion adjoining the dead end street. Merry-makers dance to the gay music, oblivious to the tragedy enacted below.

Striking forcefully, with just the right amount of realism and entertainment, at the problem of slum environment and the social illnesses inherent therein, *Dead End* is undoubtedly one of the finer productions of recent years.

Sea Justice

Souls at Sea—CAST: Gary Cooper, George Raft, Frances Dee, Henry Wilcoxon, Harry Carey, Olympe Bradna, Robert Cummings. Screen play by Grover Jones and Dale van Every, based on story by Ted Lesser. Directed by Henry Hathaway. Produced by Paramount.

Is a lone-handed war against the slave trade justification for a man to "play God" and sit in judgment upon his fellow human beings? *Souls at Sea* uses this theme to present a well-directed, action-packed drama of the sea, based upon historical truth.

It was in 1841 that the packet *William Brown*, Liverpool for Philadelphia, rammed an iceberg and sank off the Newfoundland coast. To lighten the load of the leaky and overcrowded long-boat, Alexander William Holmes, a seaman, caused six men and a woman to be thrown into the sea, basing his selections upon the apparent value of each castaway to the others. Around this incident, famous in maritime annals, Paramount built its story, added the slave element, and substituted a spectacular fire-at-sea for the iceberg.

Enriching the drama are little subtleties of transition, symbolism, and contrast. In the steerage of the *William Brown* we see a little girl reciting a poem. Forgetting a line, she pauses. A voice supplies it for her. The camera tilts up and we see Cooper sitting above the child, watching her in amusement. By this neat device, Cooper, whom we hadn't seen for several scenes, is reintroduced into the action.

When the ship catches fire, the little girl grabs her treasured music box to save it. A little later, amongst the confusion, we see the old father pick up the instrument from the deck, symbolizing that his small daughter has perished.

Amazing Voice

Make a Wish—CAST: Bobby Breen, Basil Rathbone, Marion Claire, Henry Armetta, Ralph Forbes, Leon Errol, Donald Meek. Screen play by Gertrude Berg, Bernard Schubert, and Earle Snell. Produced by Sol Lesser. (RKO release.)

More pretentious than Bobby Breen's first two pictures is this engaging tale of life at a boys' camp where Chip, son of a retired opera star, meets John Selden, composer, and later helps him to make a success of his operetta.

The amazing voice of this 10-year-old youngster is given ample rendition in the operetta and in beautiful camp-fire scenes. Three of the catchier tunes, written by Viennese composer Oscar Straus, are *Make a Wish*, *Birchlake Forever* and *Old Man Rip*. Marion Claire also offers some effective singing.

Next to the music, the most appealing moments of the film are probably those depicting life at a boys' summer camp. In a setting of tree-clad hills and sparkling lake (Malibu), we see youngsters engaged in healthful, out-of-doors recreation—canoing, swimming, hiking, contests, and all the other activities every boy longs for when the school bell tolls for the last time in spring.

In his third offering, Bobby surpasses his performances in *Let's Sing Again* and *Rainbow on the River*. *Make a Wish* is heartily recommended for those who would enjoy one of the finest voices ever to come to the screen, and, at the same time, a growing American institution—the boys' camp.

Musical Milestone

100 Men and a Girl—CAST: Deanna Durbin, Leopold Stokowski, Adolphe Menjou, Mischa Auer, Eugene Pallette, Alice Brady, Bill Gilbert, Alma Krueger, Andy Clyde. Story by Hans Kraly. Screen play by Kraly, Bruce Manning, and Charles Kenyon. Directed by Henry Koster. Produced by Universal Pictures.

The finest classical music ever to reach the screen is presented in this lively tale of a young girl's efforts to inveigle Leopold Stokowski into conducting a symphony orchestra of 100 unemployed musicians so that her father and his friends may have work.

Bach's Fugue in G-Minor, Tschaiikowsy's Fifth Symphony, Liszt's Hungarian Rhapsody, a selection from Wagner — all flow faultlessly, rapturously through a new system of recording which reproduces the full musical values of individual instruments and groups of instruments.

Appealing is the mature voice of 14-year-old Deanna Durbin, and excellent are the performances of Adolphe Menjou, Mischa Auer, Leopold Stokowski, and others of the cast.

Although story is secondary to music, the high comedy values of the former cannot be overlooked. Particularly funny is the running gag of Deanna's hat-feather, which goes wherever she goes, usually to her detriment. There is the time Deanna, attempting to "crash" the rehearsal hall to see Stokowski, crawls on her hands and knees in front of the watchman's glass booth, only to have the feather on her hat stick up like a periscope and give her away. Later in the story she again tries to get in, with the same results. But this time she outmaneuvers the watchman and flees into the hall. While the guard searches vainly for her, we see a tall feather mysteriously moving about

among hundreds of empty seats. In another scene Deanna sets out to sneak into Stokowski's home. We don't see her get in, but we soon know she has succeeded for, from behind a statue in a corner of the room, we see a feather rise triumphantly!

100 Men and a Girl's effective presentation of world-famous classics should prepare the way for a new type of film-music entertainment.

Men and Oil

The news that Ralph Jester at Paramount has produced a two-reel educational short specifically for school use should be welcomed by every classroom teacher in the country. Taking sequences from the Paramount success, *High, Wide, and Handsome*, which have to do with the dramatic discovery of oil in Eastern Pennsylvania in 1859, Mr. Jester has arranged them with such deft continuity that the result is an interesting and dramatic story. The tremendous results of this discovery are shown in the scenes which follow—the hectic boom of an oil town—the mad rush for oil land — the crude ways of drilling the first wells. There is high dramatic value in the scenes which follow, depicting the struggles of the farmers who discovered the oil and their efforts to lay a pipe line against the opposition of the teamsters and the railway companies. The commentator augments the dialogue whenever there is a need to keep the continuity or to authenticate the story of the discovery of oil. *Men and Oil* ends in a series of flashes which present, through artistic montage, the use of oil in the Story of the World Today.

No social studies teacher should miss the opportunity of using this film.

Frances Marion's Screen Writing Forum

Q.—Since most successful pictures have a great variety of little episodes and incidents, what kind are the best to use, and can they be weaved into the main plot without breaking the dramatic development? Please give examples.

A.—Most successful pictures have this variety of little episodes and incidents for the somewhat obvious reason that any great or impressive situation is made up of or preceded by a number of incidents of lesser importance. But I think in this question you are referring to the little incidents or episodes that are often woven into a story to make it richer in interest. To weave these into the plot so that they will not appear irrelevant or break the plot, it is essential they concern characters already in the plot and that whatever they call upon the characters to do must be *something that is in character*.

When seeing *The Barretts of Wimpole Street*, the audiences thoroughly sympathized with the little spaniel, Flush, in his anxiety to avoid Mr. Barrett, and they understood perfectly why the dog hastened down from the couch and into his basket when Barrett approached. If Barrett had spoken kindly to Flush and gently tweaked an ear, it would have been entirely inconsistent with Barrett's character as presented in the story.

It is not difficult to "plant" characters or properties needed for an incident to be inserted in a story.

A director who was interested in a story based on life in San Francisco in 1880 and presenting only fashionable and wealthy characters, wanted to make

a place in it for a picturesque old "desert-rat" who could play a banjo and dance a "breakdown" with extraordinary agility. Though he seemed entirely foreign to this story of fashionable life, he was "planted" successfully in the following manner: Near the beginning of the story, one of the fashionable young men seeks shelter in a saloon when he is caught in a sudden and heavy shower. Among the men lounging about the bar in the dingy room is the old man whose witty remarks bring him to the favorable attention of the young man and also of the audience.

Several scenes later, the young man, as required by the original story, is driving his sweetheart in his smart trap. He sees the old man earning pennies by playing his banjo on a street corner. "That's a witty old fellow," the young man remarks as he stops his horse. The girl and he listen to the old man's playing. So does the audience.

The original plot proceeds to the point where the girl's mother plans an elaborate entertainment for the benefit of a charity. The young man wins her favor by producing the old man and his banjo to take the place of an artist who failed to appear. The old man plays, dances and sings, and scores a great success. The audience, having seen him in the beginning of the story, was thus led to accept his appearance in a social stratum far removed from his own as quite natural.

Introducing the character, animal, or property needed for the episode to the audience *before the episode takes place* always helps to make it appear to be an integral part of the story.

TALKING PICTURES

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Cinema Progress

Vol. 2

The Film and Life

No. 5



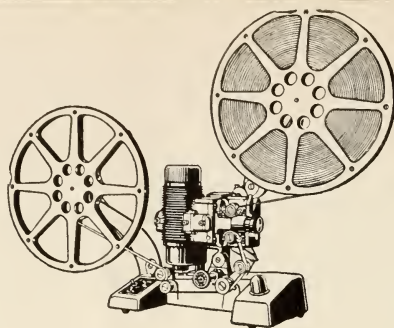
SNOW WHITE CALLS ON SEVEN DWARFS

In this Issue:

- Walt Disney — Modern Grimm
- Thoughts on Directing by William Dieterle

Dec.-Jan.

20^c



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CINEMA PROGRESS

Published under the Auspices of
THE AMERICAN INSTITUTE OF
CINEMATOGRAPHY, INC.

EDITOR: BORIS V. MORKOVIN

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CINEMA PROGRESS

THE GRAPHIC CINEMA

Vol. 2, No. 5 Dec.-Jan., 1937-38

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IN A TIME when folk poetry, art, and music are apparently in decline, one artist has had a vision of something very like a new folk lore.

THIS MAN has embodied his vision, with the help of several hundred artists and technicians, in the animated cartoon. These symphonies of color, movement, and music have become alive with striking characters—lovable, whimsical, and appealing. And Walt Disney, after having confined himself to one-reel miniatures, has now produced his first feature-length opus—*Snow White And The Seven Dwarfs*.

THE TIME has not yet come to estimate the full significance of this new creation, but we know that it is a great milestone in the development of the most potent popular art of the twentieth century—the animated cartoon.

SNOW WHITE AND THE SEVEN DWARFS openly combines industry with art: the most ingenious mechanics with a vibrant creative imagination, the collective effort of a factory with the unity of artistic vision.

LIKE A pure cinema, it stirs the imagination of the audience primarily by its impact upon visual, oral, and kinesthetic senses. Yet this impact is so peculiarly fused, counterpointed and harmonized, that it leaves an unforgettable, unified image. The succession of multicolored polyphonic "images" conveys the narrative and the moods directly to the senses.

LIKE A peculiar art-shorthand, it condenses its message by means of sight and sound montage—rhythmically and musically organized—and yet abounding with innumerable human touches, and with actions of intense interest. Although it is a sheer fantastic fairy tale, one cannot help recognizing the common humanity of the characters, their mannerisms, feelings, and philosophies. One feels as though he has always lived with them.

THE BEAUTY of musical rhythm in this latest and most pretentious of Mr. Disney's pictures falls in an amazing way into the dramatic pattern of the story and is accentuated by story punch.

AGAIN WALT DISNEY is a pioneer, has blazed the way for new developments in the animated cartoon. Mr. Disney definitely takes his place among the significant creative artists who, in many diverse ways, have contributed to the enrichment of mankind through their work in color, form, and sound in the graphic arts, and in literature, music, and drama.

—B. V. M.

Walt Disney,

ONCE upon a time there was a man named Jacob Grimm who was much beloved by his people and by the world because of his great gift for story-telling. And on any evening, one might peek into homes and find elders grouped around the hearthstone with their children, taking as much delight as they in Grimm's wondrous tales of beautiful princesses, doughty heroes, and fearsome ogres.

When Grimm died the people were very sad.

"Never again will the gods bless mankind with such a story-teller," they sighed among themselves. "But he has left us his works and we will preserve them for our children and for our children's children."

But the people were wrong. Another talented story-teller was to come a hundred years later—an imaginative young man blessed, also, with a gift from the gods—the divine ability to make men laugh and forget their troubles. He was to do visually what Grimm had done through the printed page.

Now it happened one day that one of Grimm's most popular tales, *Snow White and the Seven Dwarfs*, was being given as a play in a certain city. Most impressed of those among the appreciative audience was a youth—a great admirer of Grimm—who was seeing his first play. His name was Walt Disney.

It wasn't long before the fame of this young man, with his magical pencil and its merry animal children, spread to the ends of the earth. But the memory of

Snow White still lingered in Disney's mind, and at last he determined to give the world his version of Grimm's tale. After three years of experimentation, hard work, and the expenditure of a million and a half dollars, he and his expert associates had created a screened fairy tale which would have amazed Grimm, himself.

And with its many innovations, *Snow White and the Seven Dwarfs* was easily the greatest cartoon fantasy of all time. First of all, the new "multiplane" camera, developed within the Disney studio, permitted characters, painted upon transparent celluloid sheets, to be photographed against a background at different levels, thus giving an illusion of depth.

Second, characters and backgrounds were drawn with more artistry and regard for naturalness, so that "animated paintings," rather than cartoons, were the result.

Third, all characters were made individual, clear-cut personalities instead of vague types.

Fourth, the story was built along the most approved dramatic lines, with due regard for tragedy, romance, humor, pathos, etc.

Fifth, montage was used for the first time in a cartoon—and with striking effect.

Sixth, music was used dramatically to build mood, and was written to the action instead of action to music as was often done heretofore in the shorts.

Seventh, color in softer and more subtle effects was obtained after experi-

The story of *Snow White and the Seven Dwarfs*, and how a young man realized a life-long dream.

By HARRY COULTER

Modern Grimm

mentation with more than 1500 different shades. Color was also used to emphasize mood and to aid in characterization.

And eighth, *Snow White* was the first full-length color cartoon ever made, running one hour and twenty minutes.

The major problem faced by this 1937 Grimm was the building up of the original short fairy tale into a full-fledged and dramatic feature length scenario. And to do this, Disney had to make a few changes in the famous story of the jealous queen who plotted the death of her step-daughter because the latter was more beautiful than she.

Disney's first step was to strengthen the characters of each of the principals in the "cast," and how he did it is best illustrated in the case of the seven dwarfs, each of whom was given a definite personality and even a name which was symbolical.

Doc, the self-appointed leader, is a pompous, frustrate type who tries to be an executive but only succeeds in getting his words and ideas mixed, and when an important decision is necessary he becomes so nervous he can't make any decision at all.

Happy is a fat, roly-poly little fellow with a perpetual smile and a bright, cheery voice.

Sleepy sees life through half-closed eyes, and talks always through a yawn. He says little, but when he does speak it is straight to the point, even though he doesn't know it.

Grumpy, the real leader of the group, seems to be peeved at the world. His pet hate is women. But under his grouchy exterior beats a soft heart. When trouble arises, it is *Grumpy* who acts first.

Dopey is a likeable, slightly balmy fellow who gets a great kick out of life. He doesn't talk, but uses pantomime to get over his ideas.

Sneezy, a hay fever sufferer who talks through his nose, is as dangerous as a lighted cannon, always manages to sneeze at the wrong time.

Bashful is a kind-hearted, incurable romantic, with a red-apple blush and a nervous habit of twisting his beard.

When the script was first begun, Disney had the various characters of the dwarfs in mind, but their personalities and mannerisms developed more fully as the story and animation progressed, somewhat in the manner of the snowball rolling down the hill. Sometimes a writer would get an idea, sometimes an animator. Then would follow eager staff conferences, and *Grumpy* would develop a feud with *Doc*, while *Dopey* would

Below is seen the new "multi-plane" camera which adds depth and a third-dimensional effect to *Snow White*. The camera permits five pieces of painted celiuloid, suspended at different levels, to be photographed simultaneously.



emerge with clothes five times too large for him.

Color also plays its part in characterization. *Doc* and *Grumpy*, the two most prominent of the dwarfs, wear a russet colored jerkin and a dull magenta one, respectively, in contrast to the grey and tan garments of the others. *Doc* wears the warm russet shade because he is a cheery individual, while the magenta brings out *Grumpy's* peevish personality. *Dopey* wears a "dopey" color scheme of saffron yellow doublet and greyed-lavender cap.

Because *Snow White* is the principal character, she is done in lighter color values in order that she may stand out against any background. Her skin coloring is light, and the skirt of her gown is cream-colored.

The queen, on the other hand, is cloaked in darker and more sombre hues, in keeping with her villainy.

Color as a mood builder is seen in the sequence where the dwarfs discover that someone strange is in their little woodland house. As they cautiously mount the steps to their bedroom, eerie shadow masses of dark blues and blue-greens help to convey to the audience that the little men are sure there is some sort of a monster in the cottage. It turns out to be only *Snow White*, who is seeking refuge from her wicked step-mother.

Creating the interior of the dwarfs' home was the hardest task faced by the background department. Everything had to look as though the little men, themselves, had made them.

So the backs of the small, straight chairs were carved in the form of owls. The legs were little squirrels sitting up on their hind legs, and the taps on the wine kegs were fish mouths. The water pump in the kitchen sink had a grotesque face, as did the ends of the split-log staircase. Even the ends of the beams overhead had carved gargoyles.

And in the bedroom upstairs, each bed had the name of its owner carved thereon, as did the seven little chests.

Eight songs were composed for the production of *Snow White*. They are *The Wishing Well Song*, *One Song*, *Some Day My Prince Will Come*, *With a Smile and a Song*, *Whistle While You Work*, *Hi Ho*, *The Washing Song*, and *Isn't This a Silly Song*.

Some Day My Prince Will Come is the theme number of the picture. Not only does *Snow White* sing it, but it is used as a background for many of the romantic scenes.

One of the most novel of the sound effects created was in the sequence where the seven little men play an organ of their own device. Technicians agreed ordinary organ tones would not do. The tones had to sound "home made."

Blowing on bottles partly filled with water helped produce the desired effect. Also used were clarinets minus mouthpieces, trombones with bassoon reeds, and a crude clay instrument called an ocarina.

Reproduction of the sepulchre tones of the magic mirror, consulted by the queen whenever she wanted to learn the truth, was also a difficult job for the sound effects men. The voice of the mirror had to have a hollow, supernatural sound. The effect was finally achieved by stretching a drum hide over a square, wooden framework. This strange helmet was then placed over the head of a man, who talked through it into a microphone.

An example of Disney's story building may be found in an early part of the Grimm tale. In the original, it merely states that the queen ordered her huntsman to take *Snow White* into the woods and kill her, and that *Snow White* wins his sympathy, is freed, and finds her way to the home of the dwarfs, where she takes refuge.

Disney combines story technique and music to bring out the full dramatic value of the sequence. On the pretense that they are just on a holiday outing, the huntsman leads Snow White into the forest. The music here is a mixture. Snow White's little play theme is heard, mingled with the threatening theme of the huntsman. The theme of the latter becomes louder as he begins to work up courage to kill her. For a moment, he hasn't the heart to do it when he sees her befriend a lost bird. Then he grits his teeth and upraises the knife. Snow White sees his shadow on a rock and turns in astonishment, and as she finally wins his sympathy and the huntsman begs her to flee, the music—in keeping with the drama—reaches its height.

It is when Snow White runs through the woods that the first montage—a picture symbolism that in quick, successive shots expresses ideas and moods—is used to depict the girl's terror at being alone in the dark wilderness. As her terror increases, stimulated by imagination, the branches of trees seem to reach out for her. Falling leaves, blowing at her heels, seem to her to be pursuing demons. She sees owls' eyes, which apparently grow larger and larger and envelop her in a ring of fire. Fleeing in mortal fear, she falls down a cliff and into a lake. Even the floating logs seem to be alligators, and when at length Snow White reaches land, she faints from fright and exhaustion.

The music, throughout all this, is in a montage form, also, being merely a suggestion and blending of various fast-tempo themes. And when Snow White awakens in the sunlight of day, and sees the rabbits, chipmunks, and other little forest inhabitants frolicking about her, the music is at first questioning, and then confident, as she is reassured that the creatures are friendly and mean no harm.

Montage and music are used with picturesque effect again when the queen, discovering that Snow White is still alive, prepares to make away with the girl. Possessor of witch-like powers, the queen is shown in her castle laboratory, poring over a book of magic. She mutters to herself:

"Now a formula to transform my beauty into ugliness; change my queenly raiment to a peddler's cloak. (She finds the formula.)

"Mummy dust to make me old." (She pours a chemical into a glass, and it takes the form of a scorpion.)

"To shroud my clothes the black of night." (She mixes another potion into the cauldron, and dark clouds appear.)

"To age my voice an old hag's cackle." (She pours in still another chemical, and a screechy cackle is heard.)

"To whiten my hair a scream of fright." (Another chemical bubbles vigorously and produces the scream.)

"A blast of wind to fan my hate." (The wind howls as she mixes in this potion.)

"A thunderbolt to mix it well." (The thunderbolt duly appears, along with terrific thunder-claps.)

"Now begin thy magic spell!" (The queen drinks the mixture.)

Here, the montage proper begins. The room spins into a whirlpool of colors. Then, in its midst, we see a double exposure of the queen. She clutches at her throat as the brew begins to take effect, and collapses. The scene dissolves into a series of huge bubbles rising up, indicating the working of the magical formula within the queen. Then, in quick dissolves, we see again the effects produced before by the individual chemicals when the queen was mixing them into the cauldron. First, there is a huge scorpion. Then dark clouds appear, moving slowly, and, finally whipped by a howling wind, they merge into bil-

lowy streaks. (This indicates not only the queen's feelings, but the change occurring in her.) There follows a close-up of her beautiful hands, then a lightning flash, which outlines the bone structure. The hands are now gnarled and ugly.

The audience does not get any further hint as to the effect of the witch-brew until the shadow of an old hag is shown upon the laboratory wall. Then, after this suspense-builder, the camera tracks down to the erstwhile beautiful queen and shows the horrible transformation.

Music, during the montage, is fast. Played by strings, wood-winds, and vibraphone among the high octaves, it produces a weird, grotesque effect.

But the high point in drama and musical effect is reached when the disguised queen goes to the home of the dwarfs, while the latter are away, and gives Snow White a poisoned apple. The birds and animals of the forest, whom the child has befriended, fly to warn the dwarfs of Snow White's peril. Tempo-quickenning inter-cuts show the dwarfs speeding to the rescue, and then flashes of Snow White and the queen (whom she doesn't recognize beneath the disguise). But the dwarfs arrive

too late. Snow White eats the deadly apple and collapses. Then it is that a long threatening storm finally breaks (symbolically). And then, through a rising crescendo of music and storm, the witch-queen flees, upon the arrival of the dwarfs. In an exciting chase, she takes refuge atop a craggy mountain peak, and is about to roll down a huge boulder upon her pursuers when a flash of lightning strikes and topples her into an abyss.

Thus was the magnitude of producing the modern version of Grimm's *Snow White and the Seven Dwarfs*, a visual fairy tale embodying 250,000 drawings and the work of as many as 570 artists, not to mention the scores of animators, scenarists, background men, musicians, and others.

But unlike one of Grimm's tales, we may not end here and say that Walt Disney, satisfied with the completion of a life-long dream, lived happily ever after. For this is but the first of many more feature-length fantasies to come. And across the chasm of the years, the spirit of Jacob Grimm probably smiles approvingly.

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Joe Delfino, head of the sound effects department at Twentieth Century-Fox studios, is shown handling one of the 3000-odd noise-makers he has been collecting in his "den of din" ever since 1928, when sound was first inaugurated in pictures.

NOISE FOR SALE

Most people appreciate peace and quiet—but not Joe Delfino. He makes his living with noises.

Head of the sound effects department at Twentieth Century-Fox studio, Delfino, upon a few moments' notice, can reproduce anything from the wail of a banshee to the squeak in a patent leather shoe, and often is called upon to do so by directors.

At first glance, Delfino's workshop—a veritable den of din containing noises from all over the world—is remindful of a glorified pawn or antique shop, but it has the virtues of both, besides some very definite peculiarities of its own. Hanging from walls, suspended from rafters, and stacked on shelves and floor

are ancient musical instruments, sirens, horns, Samoan and Eskimo drums, German whistles and mysterious boxes with handles, that will produce any sound imaginable, and many that aren't. They are part of the 3000-odd noise-makers Delfino has been collecting and improvising since 1928, when he created the first outdoor sounds ever heard in a picture—some barnyard noises for Fox's *The Family Picnic*.

"In those days, sound, of course, was a novelty," Delfino recalls. "Directors thought everything in the picture should make a noise of some kind. Every tree had to have a bird in it—and the bird had to sing. And every time a dog crossed the street he had to bark."

Now, although sound is no longer used for its own sake, Delfino's job has grown much more complex because of the great variety of sounds demanded.

For Shirley Temple's *Rebecca of Sunnybrook Farm* there is a sequence where girls in a boarding house are seated around the dinner table, and, while waiting to be served, tap on their water glasses with spoons. To give the director the musical effect desired, Delfino filled eight glasses of different shapes and sizes with varying amounts of water. When he tapped them with a small, hide-covered mallet, it was almost as though he were playing an xylophone.

In *old Chicago* had fire sequences with the steam-belching, horse-drawn fire wagons of the '90's, and required siren screeches and bell-clanging of the period, as well as sounds made by other pieces of ancient equipment. A ceremonial scene for the same picture necessitated sounds of drums such as those used in England's coronation rites. A little research and experimentation, and Delfino produced the sounds authentically.

Delfino's thousands of sounds fall, roughly, into two classifications: the "McCoy" and the "strictly Delfino"—the actual and the created.

In the former category are noise-makers from the corners of the earth—train whistles from England, France, Argentina, Ireland; chimes from Germany; telephone and door-bells from a score of lands; New York police sirens; French horns; whistles of British police, mail carriers, and railroad platform men; old music-boxes and all periods of phonographs, even to the old cylinder type with the sapphire reproducer; automobile horns; and, one of the most valuable possessions of all, an ancient piano-like hurdy-gurdy, one of the three existing in Los Angeles.

But it is the creative group that is most interesting—where the eyes be-

lie what the ears hear. It is in this field that Delfino's full inventive genius comes into play, and, how realistically, is indicated by *Zoo in Budapest*, which required twenty-six animal sounds. Although recordings of the actual sounds were made, the producers liked Delfino's best, and used them!

It is surprising what awesome and unexpected sounds can be caused to emanate from an innocent-appearing box with a handle on it. One, with a whistle-like attachment, is called a "wind-chest" and gives harbor effects—boat whistles, fog horns, etc. Another is a machine-gun, and still another—a huge steel affair rotating on an axle—is filled with scrap iron and produces explosions, avalanches, and earthquake rumbles.

The "Buffalo blower," which resembles a meat-grinder with a horn attachment, produces a wind wail, as does an airplane propeller arrangement, with several three-foot wires extending from the shaft instead of wooden blades.

For *Transatlantic Merry-Go-Round*, a narrow, electrically rotated barrel produced the effect of a ship's prow cleaving the water. Another barrel of different dimensions sounds like an elevated railway.

Cows, elephants, and almost any animal can be imitated on a pump-like gadget whose plunger forces out sounds through a horn attachment. One type of horn will make it a lion, and another, a calf calling for its mother.

But of all the weird contraptions in this strange domain where nature is harnessed in boxes, where brake drums double for church bells, and where dogs bark at you from cans with skin stretched over the end, there is one device more surprising, more amusing than the others. And it is with this that Delfino delights in playing pranks upon visitors.

Leaving for a moment on the pretext that it is time to feed his trained can-

aries, he goes into an adjoining room, returns shortly, and takes his visitor therein, presumably to show him further wonders. Then it happens! All the canaries in Christendom seem to warble out their songs at once. When the startled visitor looks about in vain for the birds, and finally traces the sounds to their source, he finds they emanate from a black box not more than six inches square. And while he is priding himself upon his discovery, the "birds" in the box suddenly cease, and across the room come answering calls. When they stop, the first box starts up again! And

so it goes, one box answering the other. A lever attachment on the boxes makes the "birds" warble either intermittently or steadily, but when Delfino is asked how he has "trained" his "canaries," he smiles mysteriously and declares it must remain one of the secrets of the trade.

Such is the "den of din," where Joe Delfino rules with an imaginative mind and a magical touch. And whether it's a frog's croak, a squeaking ship's hawser, or a howling storm, the director feels so sure of getting a good one in a hurry that he might almost be justified in saying: "I'll wait while you wrap it."

THE PHOTOPLAY-APPRECIATION MOVEMENT

By WILLIAM LEWIN

Editor and Publisher Motion Picture Guide

A decade ago scarcely a school anywhere attempted to teach boys and girls standards of taste in relation to photoplays. The power of the schools to influence movie trends lay dormant. In a land of a million classrooms, where 30,000,000 young Americans were participating in an unprecedented experiment in democratized education, teachers apparently were unaware of the potentialities of the theatrical photoplay as a social and educational instrument.

Today, more than 7,000 progressive schools and colleges are teaching photoplay appreciation. Study guides to the critical appreciation of selected photoplays, following recommendations of a committee of the Department of Secondary Education of the National Association of the United States, are issued periodically.¹

The National Council of Teachers of

English, who published their scientific findings and their recommendations in a basic monograph,² have been joined by teachers of virtually all subjects in the secondary curriculum, as well as elementary and college teachers who are finding that, under proper guidance, theatrical films can be utilized as significant stimuli to the reading of desirable new books, and that photoplay experiences in community theatres afford a particularly fine basis for discussions correlated with periodical literature. Films often make dull classics luminous, thus helping boys and girls to love those classics instead of hating them.

One of the most effective methods of using a motion picture course is to correlate it with whatever films are currently playing in neighborhood theatres. One film may excel in characterization, another in story construction, another in

1. Published by Educational and Recreational Guides, Inc., 1501 Broadway, New York, N. Y. List of materials for teaching photoplay appreciation available on request.

2. **Photoplay Appreciation in American High Schools**, Monograph No. 2 in the series sponsored by the National Council of Teachers of English. Published by D. Appleton-Century Co.

photography, another in social value, another in musical elements, another in settings and backgrounds.

When schools are more generally equipped with sound-film machines, it is likely that many subjects will be made available for showing in the schools, themselves. One such, *Scrooge*, is already available in 16 mm. for schools. Other subjects, excellent of their kind, are being made available for teachers of photoplay appreciation in this convenient size. The first of what is likely to be a notable series of "glorified trailers" was prepared by Cecil B. DeMille simultaneously with *The Plainsman*, a feature film recommended by the Boy Scout organization. The special short film, *The Spirit of the Plains*, contains excerpts of several films of the west, including that classic, *The Covered Wagon*. This is available to schools in 16 mm. through the Bell and Howell offices, with headquarters in Chicago.

In cooperation with Max J. Herzberg, I prepared suggestions for a short film to build appreciation of the screen version of *Romeo and Juliet*, and this subject is now being exhibited under the title, *Master Will Shakespeare*. It was shown before a capacity audience at the Portland convention of the Department of Secondary Education in 1936. A class of high-school students discussed it on the stage of the theatre before the assembled educators. Both Cecil B. DeMille and Jack Warner have shown great interest in the appreciation movement, and in England Alexander Korda and officials of Gaumont-British assured their co-operation.

Perhaps the most interesting phase of this work is the opportunity it affords to provide a practical basis for motivating discussions of attitudes in relation to all sorts of personal and social problems, problems of war and peace, patriotism

and politics, crime and punishment, parents and children, business and recreation, sportsmanship and self-control, neighbors and foreigners, religion and tolerance, and that of choosing a life career that may be of much or of little social value. These questions are concretely dramatized in the child's movie experiences and resolve themselves into personal issues.

Once a system of 16-mm. aids to film appreciation is set up, the movement will provide a steady procession of educational films that will justify schools in equipping themselves with projectors. Schools and theatres will then be of mutual assistance and both will serve as educational laboratories. Thus our methodology must be a creative evolution with many committees at work.

Some idea of the social possibilities may be gained by examining a set of typical themes written in class during the last fifteen minutes of a period after the opening discussion of the question, "Do movies influence your emotional attitude in any way?" Here are excerpts from papers written on the first day of teaching a new curriculum unit:

"Before I saw *Ramona*, I always had the impression that the former Indians were the most cruel and savage people that ever inhabited the earth. After having seen this picture, I was more against the white people than against the Indians. This picture reveals the true character of all people. Every race has its good qualities as well as its faults."

"Before I saw *All Quiet on the Western Front*, I naturally was not very enthusiastic about war, but in a way it seemed to me that there was some glory or other in war. But after seeing the picture it certainly changed my opinion on the whole subject. The thought of war to me now means only hardship and death. It sends a shiver up and down my spine."

THOUGHTS ABOUT DIRECTING

By WILLIAM DIETERLE

This is the first of a series of articles dealing with the motion picture industry by William Dieterle, director of such outstanding successes as *The Story of Louis Pasteur*, *The Life of Emile Zola*, *A Midsummer Night's Dream*, *White Angel*, and *Firebird*.

It is always difficult for a man to speak about his own work. Goethe once said: Bilde Kuenstler — rede nicht! Which means: Create artist—don't talk! I believe he was right.

What I have to say as a motion picture director — you can best read from the screen. There you find all that the subconscious force — (the only *real* creator in my opinion) wants to tell.

It is all right for bystanders to enjoy a blooming flower without knowing anything about it, theoretically; but as an expert gardener one should understand the flowering — and to understand one has to know something about the inter-relations of soil and air, water and sunlight, which conditions the growth of plants. To understand is a matter of experience. So I shall try to tell you about my experience as a director, with incidents from the *Pasteur* and *Zola* pictures.

Taking for granted that you all have seen the picture of *Zola*, I will give you a few highlights, from the first conception of the idea, to the final showing of the picture. To make *The Life of Emile Zola* was suggested, not by the studio, but by a European friend, Mr. Heinz

Herald, now a writer with Warner Brothers. The studio, quickly convinced of the great screen possibilities of the story, bought it for Paul Muni. As the writing progressed, research on the subject began to embrace, directly and indirectly, French, German, Austrian and English literature.



"The directors . . . and motion picture artists will . . . eventually win their fight for creative freedom."

I well remember a few years ago, when at my repeated insistence upon historical correctness, I got the customary answer: "Who knows the difference?" Strange as it may seem, studios did not have a very high opinion of people's knowledge of history. I said *did* not — because they now do have. Much criticism has been received which proved that the audience *did* know. So, today, there is a thorough check-up,

down to the most minute detail.

But a director should do more than check-up; he should know more than just the principal characters; he should become acquainted with the spirit of the entire period—its social and political set-up—its relation to other countries, to the world. This work may appear to be a detour, but it is not. It is the perspective of your main characters. Just think of primitive paintings and you

know what the lack of perspective does. That is exactly how a dramatic character would look, without the perspective of its period. No such figure can live, or will be capable of exciting human interest.

In this research work your characters already begin to live; from that moment on they will never let you alone—they demand to be brought to life; they become so insistent, that they actually hold you up. At this moment, please be careful. Don't let them corner you—keep out in the open. Too much detailed knowledge, as well as too little, would hinder you. Don't overrate the value of anecdotes and sayings. They are generally as untrue as the last words of famous men.

There is not a picture of historical character ever announced but what I am flooded with information about all the known and unknown anecdotes and episodes relating to the given character. To follow these well-meant suggestions would mean almost certain destruction to any story. Anecdotes, wonderful as they may be, often destroy the artistic continuity of the composition.

The real fascination of a picture lies in the suspense with which the audience follows the hero, eager to find out whether or not he will justify its opinion of him. This relation between our characters and our audience we must try to understand, if we are interested in the development of motion picture stories. You will see best what I mean, when I tell you a little about the opening scenes of the *Pasteur* picture.

In the first script, Pasteur was introduced *right in the first scene*, taking for granted that everybody knew who he was. But when I spoke in the studio or in public about him, I always heard the remark: "Pasteur? Pasteur? Oh yes—the milkman!" and that caused me considerable worry.

For days I pondered, until I came to the conclusion that, when so many people of a good average education didn't know about Pasteur, then I could not expect it from the general motion picture audience, either. So I set out to find a way to combat this ignorance. Then suddenly one night it came to me, right out of the very atmosphere of Pasteur's time.

I opened the picture in this way: A doctor is murdered by a man who considers that his wife was killed through the uncleanness of the doctor. As proof, he shows a leaflet, appealing to all doctors to clean their hands before going from one patient to another, written by a certain Pasteur. And this leaflet becomes the highlight of the investigation. Nobody knows Pasteur, neither officials nor doctors, and when the matter finally comes to the attention of the emperor, he, himself, doesn't know but calls for the unknown scientist, *Louis Pasteur*. So the audience was led from ignorance to knowledge in a highly dramatic way, without cheating on historical facts.

Let us take another instance: the finish of the Zola picture. As you may well know, Zola died several years before Dreyfus was rehabilitated. Fearing that the early death of Zola, occurring before the rehabilitation of Dreyfus, would check further interest for the audience, the authors changed historical facts for a dramatic climax in this way: after Dreyfus leaves Devil's Isle, he is immediately rehabilitated. Then Zola is shown at home, working, and after going to bed he is suffocated, and then the funeral.

Such a finish would take a great deal from the success, because, as I saw it, it was not dramatic. It was a finish in a matter of fact way, besides being historically incorrect. So, I suggested with the very same facts, the finish you saw:

after Dreyfus' release, Zola is working on his last book, in which he intends to tell the world of his recent experiences, and is overcome by poisonous carbon-monoxide gas. Then follows the Dreyfus rehabilitation and thereafter Zola's funeral at the Pantheon. In this way, we have an ending full of suspense, still building up, holding the audience to the very end, without changing history. Zola dies before Dreyfus is reinstated. Minutes or years before, that doesn't matter—the screen has no real time. The spiritual truth, that and that alone matters. So much about the work with the writer.

Now let's visit the art director. Of him the public knows very little, and yet he is of the greatest importance in the process of making motion pictures. Naturally, he has to be correct in the style of the period, yet to the director, it is just as important that he builds his sets correctly for the dramatic continuity of the picture.

The law of *directional continuity* is one of the most neglected laws of all. Many motion picture people are not even aware of its existence. They hate to be bothered about directions. And yet it is in this way, that a screen story is properly told.

Take, for instance, a thief running away from the police. Let's say our thief runs from right to left and the police follow him. No matter how many cuts the thief runs away from the police, where, or in which direction has the thief to run? From right to left, as he has started. That is the correct answer. Otherwise, the thief runs right into the hands of his pursuers. But please watch your next picture and you will see.

Now, before we come to the actual making of the picture, one word about casting. The work of finding the necessary actors, conforming to the requirements of the script, is one of the most

difficult tasks of the director. In *Zola*, for instance, the actors had not only to look like the original characters, they had to be militaristic, too—which means they had to have good figures, and above all, had to know how to walk, something very few actors know; and to make it worse, they all had to look European. Yet with patience we succeeded.

Now that the picture is an accomplished task, it all seems very simple, but it was not so at the time. Take, for example, the part of Dreyfus. After innumerable tests with different actors, we tried Mr. Schildkraut, who, coming from Broadway where he was a stage star of first magnitude, had his own ideas of how the part should be played. Just as most actors playing an important part, he had the conception that he must show this importance and played more the monument in honor of Dreyfus, than the humble officer, himself, who, through tragic circumstances, became a worldknown figure.

Yet, after a little revision, Mr. Schildkraut created something marvelous, as you most likely have seen. It is important to know that, in pictures, one cannot "play a part"; one must possess a sum of real qualities, clearly expressed in the external, in order to obtain the desired effect. This leads to the question: has the screen need of actors, or of personalities.

All I can say now is: the personality who is not an actor is to me impossible—I prefer the actor with personality. It should never be necessary for the director to compel an actor to create something that is not in him; therefore, casting is important. The greatest difficulty for the motion picture actor is to overcome the surrounding conditions under which he has to work and, above all, to overcome the presence of the camera.

So the director must achieve a proper creative state, which will help the actor to the birth of inspiration. The rest will come about subconsciously—by nature. Not the actor alone, but all cooperators, whom I consider as important as the director, himself, give of their best only in a favorable atmosphere, which is the supreme task of the director to create. How can anyone, not to mention an actor, work if he is embarrassed, or if he feels a sense of inefficiency, of failure? To create success one has first to create the spirit of enthusiasm; that is, the spirit of success. This works miracles.

The job of the director is, in my opinion, like that of a gardener, who puts a stick here, to help a plant to grow straight, and cuts a branch there, that the whole tree may thrive better and a good harvest result. Of course, this way of directing requires intelligent actors. At this point I would like to mention Mr. Paul Muni, whom I consider one of the most intelligent actors of our day. Imagine, Zola's tremendous scene in the courtroom was the first and only take! Contrary to the common opinion, I believe in first takes. When a scene is taken over and over again, the actor is tired and bound to become self-conscious. Then his acting is not at its best. So, since intelligence is rare among actors, too, proper casting is one of the main factors of success.

Now, I take it you all know the significance of the camera. It is through this medium that the story is told. Since the camera is handled by a specialist, the director has to work closely with that man, which is the cameraman. This relationship cannot be too intimate. He is really to the director, what the brush is to the painter. It is through the technical possibilities of the cameraman that the ideas of the director can be transformed from abstract to concrete

form. Therefore, director and cameraman should have almost the same philosophy of life, but by all means the same artistic viewpoints. Only then, the beautiful unity of conception and form will enchant the audience.

In order to get this completeness, the camera should always be in the right position and should never move at the wrong time. Camera technique is what diction is to the writer—the director's style of expression. Yet two men never see alike, never react alike, and the tragedy of relativity is frequently discovered too late, in the projection room, and not all studios allow retakes, especially not for "technical reasons." That is exactly what the studio calls it when you are artistically not satisfied. That is of minor importance to them. But, if a kiss or a leg is not shown long enough, then you can be sure of retakes.

Only sometimes there are retakes asked for other reasons. For instance: the scene when Dreyfus leaves the prison on Devil's Island was at first not so well liked. I was asked to shoot it once more, showing Dreyfus closer and having him leave the prison directly, without going back and forth. I did as I was asked, to prove that the first form of the scene was right, and, in the end, my original scene was chosen.

This proves to you the importance of a definite setup of the camera. The quality of your film depends not only on *what* you shoot—but *how* you shoot it. This must be planned by the director and carried out by the cameraman. How you can *make* or *break* a scene through a set up, I will show you with another example:

The scene between Zola and his wife—so superbly performed by Miss Gloria Holden—after Cezanne leaves Zola and he tells his wife what Cezanne had said to him and all his reflections on the break of this friendship. This scene was

written to be played while walking from one room into another. That would have spoiled a beautiful scene, because not only had Zola walked with Cezanne through the rooms a few moments before, but after the tragic break the scene must come to a rest.

Therefore, I decided to play it as you have seen it: Zola with his wife sitting at the fireplace. Only in this way, the value the writer wanted was brought out. Very often, as in the case just mentioned, a scene may in itself read all right, but the picture as a whole, and not the scene, has to be considered. This leads us to another vital point in motion pictures—the rhythm. And with rhythm is connected film cutting.

Cutting is not merely a method of joining separate scenes or pieces, but is

actually a method of deliberate and compulsory guidance for the spectators. It is quite obvious that such an important task should not be done without the director. Visualize, if you can, a major operation being performed by a first-aid man. He could not help cutting into the life-giving arteries and sinews, which only the surgeon knows how to avoid. The same goes for motion pictures. Only the director can avoid hurting the life of the story, so cutting should be done in consultation with him.

But film art is yet in its childhood. As time goes on, the motion picture artists, not the directors alone, will continue and eventually win their fight for creative freedom, for the benefit of better pictures, to enlighten intelligent audiences.

THE MOTION PICTURE IN EDUCATION

Reviewed by BERNARD LONSDALE

The two studies on *Motion Pictures in Education*, published by the American Council on Education, should please all persons interested in the educational scene.

In the first study, *The Motion Picture in Education: Its Status and Its Needs*, the council expresses its cognizance of the power of the film as an educational tool. As the result of a nationwide survey, it is able to give a definite description of the present situation in the schools.

Investigation reveals that 10,000 projectors must serve more than 16,000,000 pupils in 82,000 school buildings. Production of films by teachers for classroom use is negligible or sporadic. Sixteen states have no state distribution facilities. In 9,000 school districts there are only 400 teachers or administrators

entrusted with special duties related to visual aids. Of 1,200 teacher training institutions, only a few more than 100 provide definite training in the selection and use of motion pictures and allied teaching aids.

An outline of suggested procedures to be used by the Educational Motion Picture Project for the wider and more effective utilization of films is given in this study.

The second of the studies, *Teaching With Motion Pictures: A Handbook of Administrative Practice*, deals specifically with each of the major problems discussed generally in the first. Teachers, principals, or administrators wishing a brief introduction to the problem of initiating and administering a program of visual education will find many heretofore vexing questions answered therein.

MICROPHOTOGRAPHY IN STRIDE

By M. LEWELLYN RANEY

Director of Libraries, The University of Chicago

The photographic reproduction of records in miniature is sweeping into general attention. The filming of commercial paper, such as cheques and statements, is widespread, with economy of filing the usual motive, though in the Bank of England the hazard of war is said to dictate the policy. Great engineering organizations are storing film copies of their vital drawings and plans, in the assurance that if by fire, theft, or other catastrophe the originals are lost they can get going again in short order. The national Bureau of the Census is embarked upon the huge project of filming the entire population records of the country from 1790 to date, the 1840 numeration, for example, running to 325,000 pages, that of 1850 involving more than 700,000, while the index alone to the Census of 1900 requires 34,000,000 cards. This index, which now takes 7,000 square feet of floor space, will occupy but 50 afterward.

The National Archives has filmed the Veterans' Administration pension index on 2,600,000 cards and, in the case of vast quantities of informational paper, has decided to keep only 10 per cent of the originals as samples but film it all. The AAA and NRA Hearings, running to some 300,000 pages, were commercially filmed at a cost of about \$400 to each of a dozen libraries, while hectographed copies had been offered for \$6000 each, and a printed edition estimated to cost a half million dollars. The Social Security Board has recently let a contract to film tremendous quantities of its materials, starting with 30,000,000 forms received from employed individuals throughout the country. By this epochal technique the Library of

Congress has been enabled to bring home from European archives the copies of more than a million pages pertaining to American history.

But large undertakings are not confined to the Atlantic seaboard. Activity is general and varied. Thus, the Stockton and Larkin manuscript collections at the University of California have been put on acetate cellulose and this work is being extended. Stanford University has collected documents on film for the study of American diplomatic history before 1763. The Spanish and Mexican archives at Santa Fé are being so handled, while at the University of New Mexico approximately 25,000 projection prints of microfilms taken in Mexico have been made. Edwards Brothers, of Ann Arbor, Michigan, are engaged in reproducing at the British Museum all books issued in English up to 1550.

The list of projects could go on and on, but what about everyday usage?

Well, some forty American daily newspapers can now be had each month on film, while the world war years of the New York Times, 1914-18, are similarly available, and the New York Herald-Tribune has made arrangements to shoot its entire file. The staff from the new microphotography laboratory of the University of Chicago Libraries demonstrated the latest technique in the name of the American Library Association during this year's Paris Exposition, centering its efforts on reproducing about thirty newspaper files of the French Revolution period by courtesy of the Bibliothèque Nationale. A directory of filming agencies, appearing in *Microphotography for Libraries*, 1937, issued by the Association in November, lists twenty

libraries where microfilming cameras are installed and four commercial organizations that offer such services. In the very first year of its operation, Biblionfilm Service, as the unit set up in the Library of the U. S. Department of Agriculture in the autumn of 1934 is called, met demands for 300,000 pages from readers in and out of Washington, though at the time there was not in the market a single reading machine for such materials. They ordered on faith and in the meantime improvised. This Service, now under the recently formed American Documentation Institute, is expected to be extended to the Army Medical Library and the Library of Congress by the opening of the New Year, while a filming exchange between the latter and the National Library of Peiping had been arranged to begin about the same time, when the Sino-Japanese war interfered. Filming is readily seen as a profitable substitute for interlibrary loans.

But, bolder still, the little camera has turned publisher. The Oxford University Press recently made the announcement that henceforth none of its issues would be allowed to become unavailable. If a book has gone out of print and stays so, orders for it will be filled on film and at about the price of the original. Sheridan House follows suit with E. S. Bates' new book *Inside Out*, issued on both paper and film, each at \$5.00. The International Filmbook Corporation, true to its name, turns the same way and offers several famous works in this medium, including the Gutenberg *Bible* and Audubon's *Birds of America* (in color), while also experi-

menting with a dictionary, a telephone directory, and a card catalog. In general, it is already true that the individual scholar may have what he needs when he needs it whether anyone else needs it too, and at no greater price than a printed copy out of an edition of 2,000. Here, then, begins to loom the first possibility, not of world bibliography merely, but of racing far-flung records to any master brain for fresh assault on the unknown. And if we can see together, hates on earth will die.

The quiet sister has a way of her own and means peculiar to her need. She is like Emily Dickinson's robin

That speechless from her nest
Submits that home and certainty
And sanctity are best.

Film she uses, yes, but safety film—she means to keep her pictures for life and close at hand. She has developed special emulsions, dreaming of fine and finer grain, on the one hand, and for duplicates, a dye instead. She can repeat the original, stain for stain, but like the last of Sam's three wishes in Walter de la Mare's poem she prefers her product to wear the bloom of youth. Her processing, therefore, is individual, and so must her printers be. Her camera has an uncanny eye, while for projection she has, as befits her small self, released a bevy of miniatures that, like tortoises, carry their houses on their backs, for she means to go everywhere, day or night, and be at home by the fireside as in lordly reading rooms.

Hollywood had better look to her laurels—there are potencies brewing elsewhere.

NOTICE

Because of the rise in costs, and because with this issue, *CINEMA PROGRESS* begins a bi-monthly publication schedule, with extra pages, more pictures, and better articles, it has been found necessary to increase the price of individual copies to 20c. Subscription rates will remain at \$1.00 per year, however, and foreign, \$1.25.

MONTAGE—A LOOK INTO THE

Symbolism and “orchestrated” sound will
Hollywood’s foremost e

The time is 1945. Or maybe it is 1950 or 1960. Enticed by the “coming attractions” flashed before you from time to time on the television receiver, you have sped away in an aero-taxi to your favorite theatre, where you are completely absorbed in a type of screen-drama that would have amazed a 1937 audience.

You see the hero and heroine work out their more or less adventurous destiny on the wings of lap-dissolves, super-imposures, and flash shots. On dolly shots, out-of-focus shots, and “still” shots. In slow motion. In fast motion. Where, in 1937, you marveled at the montage sequence in *Maytime*, showing Jeanette MacDonald’s long span of years as an opera singer in but a relatively few feet of celluloid, you now accept as a matter of course a film made up, not just in part, but in *the main*, of these special effects. Instead of *hearing* actors speak unnecessary dialogue to express their thoughts, you *see* these thoughts in graphic picture symbolism. And instead of a *musical* orchestra creating the proper mood and atmosphere for you in a particularly dramatic sequence, an “orchestra” of controlled *sounds* performs that service!

In short, with actions “speaking louder” and more effectively than words, and with “orchestrated” natural sounds judiciously replacing the music, a realism is obtained which, through the wizardry of psychological and physiological reaction, plumps you right down into the middle of the story in a way little dreamed of in 1937 — except by Slavko Vorkapich and, perhaps, by one

or two others of the industry’s far-sighted men. Keeping pace with the swift advance of scientific progress, the “personalized” camera of 1945, 50 or 60 has developed something akin to a soul—or, at least it has the power, under expert human guidance, to transmit an almost flesh-and-blood quality to the screen.

Thus did Slavko Vorkapich, M-G-M’s creator of montage, take a fanciful peek, the other day, into the cinematic future. Interviewed in his office in “Bungalow 9,” a small frame structure hidden away among the extensive sets and buildings of the Metro lot, Vorkapich explained that he was not making a “prophecy,” but was merely exploring the “ultimate possibilities” of the art he introduced to America.

“I do not mean to say that images may replace dialogue in entirety, or that sounds may substitute for music, but I believe that pictures and natural sounds will assume a larger role in the future than they have taken up until now,” he declared.

“For instance; instead of having an actor say, ‘I love you,’ why not let images show what he feels and thinks?”

Citing as an example the love mood created for a scene in *Romeo and Juliet*, Vorkapich described how the camera made a pan shot of the star-lit sky, which was succeeded, in turn, by a super-imposure of a brook, its waters sparkling with reflected light from the moon and stars. With successive shots of the rose bushes and the flowers in the garden, of lessening shadows as dawn breaks, and of the advent of the lark, symbolic bird of love, the atmosphere and idea of ro-

FUTURE WITH SLAVKO VORKAPICH

may play an important role in years to come, says
inventor of new film technique.

mance was effectively presented to the audience—*without a word of dialogue*.

Montage, in its general sense, as used in Europe, means merely cutting for continuity—the correct matching of scenes in order. In the restricted sense in which Vorkapich uses it, it means creative cutting—a blending of two or more apparently unrelated images, which, together, form a complete mood or idea. This may be done by having one image follow another, in a cut or lap-dissolve, one image on top of another (super-imposure), or superimposures, cuts, and lap-dissolves combined.

An economical device that can cover great stretches of time and space in but a few feet of film, the montage, with its ability to suggest several ideas at the same time, is today invaluable in filling in story gaps.

Analytical montage—the breaking down of an action or event into its component parts—is also an important tool, Vorkapich explained.

“We must look at an action or event from many angles and infinite points of view,” he said. “If we do this, we get an intense feeling of that action or event, and the whole idea is more clearly impressed upon our mind.

“Suppose we film the passing of a train. Are we going to follow our first impulse—that of shooting the train from a distance as it crosses our vision? We must not. We will view the train from all possible angles—horizontal from far away, horizontal in a closer shot, from above the train, from below, with a close-up of the churning wheels, from in front as the engine rushes at us, and perhaps a shot of the interior of one of

the cars. A clever matching of these short shots results in a more complete and vigorous presentation of the idea and, at the same time, an avoidance of monotony. Too often people look at things impersonally. That is a mistake. The film should be omnipresent and personal.”

What type of montage to use and when to use it is determined by the audience effect desired. Since primitive times human behavior has been governed by basic “urges” and “drives” which cause man to react in a certain way to certain situations. Such primitive reactions may be aroused by the screen, which affects us both physically and mentally, and it is around this theory that Vorkapich builds his montage ideas.

First of all, there is the strong and well-known instinct of self-preservation. It can be aroused by showing, say, a cavalry charge coming straight at the camera, as though to trample the observer to death. Involuntarily, we may flinch or have an inclination to duck or flee, just as did our caveman ancestors when attacked by a sabre-toothed tiger.

There is the horror man has of falling. How often it has been exploited in scenes of plummeting airplanes and in roller-coaster chases, we all know.

Slow motion is valuable in creating a dream quality, a sense of floating and loss of weight. In *Turn Back the Clock*, a man has fallen asleep in a taxi, dreams that he is running from a pursuer. Superimposed over the sleeping man is a figure of him running—in slow motion. In our own dreams we have had the same experience—an imperative desire to flee, which is impeded by an in-



Illustrative of Vorkapich's montage is this series of three pictures taken from a sequence created for a recent film. One dissolving quickly into another upon the screen, they symbolize war and the clash of two great armies during the Napoleonic wars.

ability to move our limbs with the necessary rapidity.

Somewhat similar to this is the DOLLY shot, which gives a pleasant sensation of floating and freedom of movement. Ever since childhood we have enjoyed pleasant movements—we were happiest when being rocked to sleep by mother, or enjoying a ride in a swing or upon a merry-go-round. The camera recaptures this feeling with the slow, easy movement of the DOLLY, as it brings the camera in from a long-shot to a close-up of a person or object. Perhaps we may see a city from afar, and then glide to one of the buildings, as though borne on a magic carpet.

The OUT-OF-FOCUS shot is based upon the natural human instinct to get the eye back in focus again if its vision is blurred or distorted by tears or some other impediment. If a girl is crying, the audience may "cry", too, and see the scene through the girl's tear-filled eyes. In *Crime Without Passion*, the OUT-OF-FOCUS shot is used to show how a woman about to be murdered sees, in a flash, the assassin as he prepares to strike. A combination of shock and intense emotion has distorted the victim's vision, and the camera puts you in her place.

The QUICK-CHANGE sequence, wherein short shots, each distinctly different in composition, flash by in swift succession, has a trip-hammer effect upon the nervous system—produces a jarring and dramatic quality. Particularly effec-

tive in depicting violent action, such as battle scenes, it was used in a recent picture to illustrate reaction to shock. In a courtroom scene, a startling statement has just been made by one of the spectators. We see quick shots of heads turning toward the speaker—heads of different sizes, from different angles, and with different lighting effects. If all the heads had been viewed from the same distance and at the same angle, monotony would have destroyed punch and the effect would have been lost.

In contrast to the QUICK-CHANGE montage is the ABSOLUTELY STILL sequence, which, through its ut-



ter lack of movement and its delayed-action effect, accentuates and prolongs the emotion of the moment. In *Manhattan Melodrama*, Vorkapich used the series of "still" shots to emphasize the emotion of horror. A fire, after ravishing a river steamer, has finally been brought under control, but not before it has taken a terrible toll. All the dead are laid out in a row on the steamer's deck. Staring at them in dumb horror are the surviving passengers. In one "still" shot after another, we see the crowd staring—just staring. Each shot is different in composition, the same in length, is held on the screen and then

changed, with the same measured timing—almost as though it were a beat of music. In this case, the emotion of horror was brought home with such force that the producer decided not to use the sequence because it was “too sad.”

The DELAYED-ACTION montage is similar to the above, except that it prolongs important moments with *motion*, instead of *stillness*. Vorkapich created such a montage, showing a football player catching a pass, using three different shots of the same action. In the first, we see the player raise his arms at about shoulder level. In the second, his arms are at a 45-degree angle, and in the third, his arms are stretched high above his head as the pass sails into his fingers. Overlapping of the action of these three shots, with the arms in the three positions, produces a jerky, but dramatic effect, which would not have been possible had the player caught the pass in one sweeping movement. The delay gives us time to realize the full significance and drama of an important moment.

Describing the physiological and psychological effect of these basic *visual* montages upon the audience, Vorkapich declared that movement “produces a physical reaction in us, in spite of ourselves, but it is the subject matter of the image that indicates the emotion to be felt. If the image is given the proper meaning, it becomes a very intense emotion.”

Sound will contribute as much to the montage of the future as images do now, he believes.

“Certain sounds affect us physiologically and psychologically just as images do,” he explained. “I believe it would be possible to express mood and feeling by using sounds in a creative way. This might be done by distortion, by filtering, or perhaps by magnification. Sounds can be recorded and then rearranged and superimposed just as are scenes in visual montage.”

And it is because people like realism that sound will assume some of the functions taken care of now by music, Vorkapich is convinced.

“They liked the earthquake rumble in *San Francisco*,” he said. “They like the battle sounds in war pictures, and they even enjoy Fourth of July noises. But the development of sound effects is still in a crude state. In the future, sounds will be used in sequences where it will be more natural and effective than music. Sound, after all, is more materialistic than music, which sometimes is too melodious to match the realistic texture of the film image with which it is used. We might say that sound is to music what the photograph is to the painting. I believe somebody should play with these ideas and discover their possibilities.”

Montage, both visual and oral, will be used more in years to come, but will not be in such a condensed form as at present, he believes. The montage sequences will be more measured, and the whole picture will be planned with a view to getting the most out of them.

In creating a montage, Vorkapich follows a procedure somewhat as follows: After getting his first inspiration, he thinks it over for several days until he is sure he has the right idea. Then he writes the sequence down, makes sketches of it, and confers with the producer. Vorkapich directs the scene and does the film cutting. You have seen his work in *Romeo and Juliet*, *David Cop-*

(Continued on Page 34)



UNCLE SAM TURNS PRODUCER

By FANNING HEARON,

Director, Division of Motion Pictures, U. S. Dept. of Interior

Convinced that it is the privilege of the people to be thoroughly and impartially informed of the Government's business and the responsibility of the Government to provide the information, the Department of the Interior is producing and distributing motion pictures of its activities to help meet its part of this obligation because it knows that the moving film is crowding the top as No. 1 medium of public enlightenment.

The hand-writing is on the wall and from where we sit it's easy to read. The coming of the convenient 16-mm. projector; the Hays organization's recognition of the motion picture's educational possibilities; the American rejuvenation of the European documentary film idea; an inherent tendency on the part of Americans to be modern, and the amazing mass interest in pictures of any kind from anywhere have churned up an undercurrent which is having a tremendous effect on the business of educational films.

Schools, colleges, universities and state departments for public enlightenment are talking about visual education and doing something about it; major productions have recognized 16-mm.; CCC camps are establishing extensive non-theatrical circuits; European documentary film-makers are visiting those interested in this in America; universities—notably New York and Columbia—are starting courses in motion picture appreciation; and the country has gone so far off the end in its craze for pictures—still and motion—that newsstands offer nothing to read, only something to look at.

The Department officially recognized the fact that the educational and documentary films had "arrived" in America, when in November 1935, Secretary Ickes established in his office a Division of Motion Pictures to consolidate all motion and still picture activities of the Department. Before that time, some bureaus of the Department had picture units, and some had none. It was a jumbled business, which Mr. Ickes, with characteristic directness, did something about as soon as it came to his attention.

Today, there is effective unity. Three beliefs which those of us in the Division have taken to our hearts, dictate our activities. These, one of which has been stated, are:

(1) It is the privilege of the people to be thoroughly and impartially informed of the Government's business and the responsibility of the Government to provide the information.

(2) Pictures are made to be seen.

(3) Entertainment has a place in the educational film.

The first of these is the recognition of the responsibility and the second is the acceptance and pledge to fulfill. It is a healthy combination. The significance of the statement "Pictures are made to be seen" is simply that the Department of the Interior is determined to meet the requests of all reputable exhibitors and to keep its pictures out of the can and on the screen. Old word-of-mouth distribution restrictions have been chased away in a concentrated effort to give the people access to what is theirs.

The significance of No. 3 is not that we have a notion of competing with

stars and sets and plots, but merely that we believe there is an interest to be injected into the educational film usually lacking. Professional titling, background music with subject feeling, camera angles and special photographic effects, a little drama in the story, a little humor and perhaps a lovely girl in a white bathing suit.

Our policy, to be understood, should be separated into production and distribution. Production, as in the history of the individual film, comes first. The Department's several bureaus and divisions provide a blessed variety of interesting subjects—the magnificence of the national parks and the establishment and development of state and county parks; the Indian reservations and their colorful inhabitants; the Bureau of Reclamation with its Boulders and Grand Coulees; the protection of petroleum and the restoration of the cattle ranges; the General Land Office and the Geological Survey with their activities covering land; mining and big industry in the Bureau of Mines; the territories and island possessions such as Alaska, Hawaii, Puerto Rico, and the Virgin Islands; and the nation's sponsorship of its schools and colleges through the Office of Education. This presents a desirable situation and affords excellent opportunity in the production of the educational film, where there can be little plot excitement, and the subject matter and camera treatment are vital to any degree of interest success.

As perhaps may not be too evident in a simple listing of the Department's subjects, back of all of them lies the most important single factor in the social and economic future of America—the conservation of her natural resources. The Federal direction for this conservation comes from the Department of the Interior, the nation's conservator and housekeeper.

There is an absurd, but annoyingly prevalent, belief that the Government spends millions making movies. It is the natural result of combining the two facts that Hollywood's great works do cost a lot of money and that one of mankind's inherent pastimes is talking about Government spending. Actually, the Department of the Interior is operating its motion picture business—production and distribution—on \$50,000 a year. At this rate, just one of the fairytale millions would meet our requirements for 20 years. For the cost of the rear end of a battleship, we can supply a generation with free motion picture information on one of its Federal departments.

In the fiscal year ending June 1937, we produced 30 reels of sound film, photographed in every section of the country, for \$1,700 per reel. And audience reaction, as expressed in many letters, is that they are good. Maintenance of this economical operations cost, so essential if we are to operate at all, is made possible by close figuring on travel and negative exposure and small personnel and production facilities. Fifteen people do all our producing and distributing, and the laboratory, though modern and adequate to bring a subject from camera to screen, is small.

We are content with small facilities, because making motion pictures without costly casts and *Alice in Wonderland* sets isn't a very hard thing to do. As in all creative work, it is a matter of brains seasoned with common sense. An intelligent, imaginative director and a technically-smart cameraman can expose negative on a good story and a simple laboratory can process. In our arrangement, the man who directs the cameraman in the field comes back to Washington and cuts and edits his own film. Following this, and the production of titles and special effects, we are ready for sound scoring. This is done on con-

tract with background music, sound effects and a professional voice.

An interesting sidelight on distribution is the circulation of our subjects in foreign countries. A notable example is Ambassador to Russia Joseph Davies, who was advised by President Roosevelt to take along some government films to show the folks over there. We selected a group for Mr. Davies, which he took along; and when he returned to America for a short stay, he brought back the first set and gathered up some more. Ambassador to Italy Phillips is another circulating our films, and recently there have been State Department requests for American representatives in several smaller nations. Besides the embassy distribution, we have sent them to educational and film meetings in Europe and South America and some countries have purchased prints. A significant request

came from Lord Beaverbrook, the British publisher, who wanted to see what America is doing about the documentary film business. Our latest foreign shipment was not accepted by the postal authorities. It was to the Y.M.C.A. in Shanghai. The man who made the request may never make another.

Our current production program includes one-reelers on Sequoia, Yosemite and Great Smoky national parks; the operation of the Taylor Grazing Act in saving the cattle ranges of the West; the recreational facilities of the Tennessee Valley Authority, the development of useless farmland into organized camps for underprivileged families, and the technicalities of testing coal for heat values.

These films which Interior produces belong to the people. The very act of giving a picture is a gesture of friendliness, and we give these to you.

CINEMA AND THE PUBLIC

By BERNARD ZERBE

How much does the motion picture influence the taste of the modern public, especially since the advent of sound? In an attempt to answer this perplexing question, the International Institute of Intellectual Cooperation, established in Paris by the League of Nations, has revealed the results of its recently completed survey in *The Intellectual Role of the Cinema*, a book published in France.

The first part of this volume consists of a survey of 42 years of the development of the cinema as an art, technique and industry in France, Italy, Denmark, Sweden, Germany, Russia, Spain, Austria, Czechoslovakia, Great Britain and the United States. The survey was compiled by Valerio Jahier.

The second part is devoted to answers of the inquiry made by the International Institute of Intellectual Cooperation. It includes articles by such leaders as Rudolph Arnheim, Georg Pabst, Paul Rotha, Elie Faure, Alberto Cavalcanti, and others. The United States is represented in the joint article written by Walt Disney and Boris V. Morkovin, *Cinema and the Public*.

The discussion of the article is based on the statement that "although commercial pictures are produced by the industry with an eye on entertainment and not on teaching or propaganda, motion pictures may indirectly influence the audience in its taste and attitudes through an unconscious participation by the public in the experience of the character."

WHY VISUAL AIDS?

By MRS. ANNETTE GLICK BYRNE

*Assistant Director in Charge of Visual Education,
Los Angeles City Schools*

Under the old education it didn't much matter whether the child understood or not the lesson he was intoning—just so he repeated the facts and figures which he had memorized with satisfactory speed.

Those were the days of "vague words, dim conceptions, and inexact abstractions"—of an encyclopedic, memoriter, recitative method, only concerned with the accumulation of a vast store of unrelated, isolated facts where memory alone was identified with study, and where, as Mr. Robert Hill Lane, assistant superintendent of schools, puts it, everything was learned from A to Iz-zard, from Asthma to Zebra.

A recitation was what it was named—a "re-citation," and the sole criterion of good teaching was the silent and inert child in his seat, feet flat on the floor, and hands folded, where the highest form of activity known was the hand raised in the air and the voice asking timidly, "Please, may I speak?"

This was the old *listening* school.

But since then we have come to realize through psychological studies, that words in themselves are not a magic means of transmitting thought. In themselves they are not the channels for the supply of concrete experience. We have come to see that words, whether they are printed or spoken, are only a sign—the symbol for an idea which has already been placed in the mind as a result of some real (or sensory) experience.

It was John Dewey who said that *if nine-tenths of the energy spent in learning were spent in seeing that the proper images were formed in the child's mind,*

the educational process would be enormously speeded up and made more effective.

In my own teaching experience I have had several amusing experiences resulting from instances where the child had failed to match up the correct mental concept with the word which stood for it. These are familiarly known as examination paper gems or "boners," but these I want to tell you now have actually happened to me or have been told to me by other teachers who have experienced them, though they have been repeated so often that people are telling them back to me now.

One youngster asked me if Nero was the same God as Nero in "Nero My God to Thee!" Another one stated that Louis XVI was "gelatined" in the French Revolution. The classic is the statement in a composition that Anne Boleyn, one of the wives of Henry VIII, was "ironed on". When the teacher traced that elusive statement to its source in the text-book, she found that the book read, "Henry the Eighth pressed his suit against Anne Boleyn."

Funny as these stories are, they nevertheless emphasize the need for something more in the learning process than the mere jugglery of words by which one word is used merely to define another. What clear idea, for instance, does the child have of the papal bull, or the line of demarcation? How will we describe to the child from the dust bowl, using words only, the rolling waves of the sea, or to the child from the rolling prairies, a carpet of pine needles?

We have today the *seeing, doing*

school where the doctrine of interest is opposed to the old doctrine of difficulty. This is the school where the concrete experience is the basis of all effective learning, where, if the child from the dust bowl cannot be taken to see the rolling waves of the sea, he sees a motion picture or studies lantern slides and study prints and stereographs so that he may understand what he reads about these foreign and strange things in his books.

And the child is anything but bored today with school. He is interested, absorbed in the worthwhileness of the thing he is doing. There is a new glow surrounding the things going on in the modern school room. There is the satisfaction, even exhilaration, which comes from a sense of mastery, of achievement.

The reason is that the motion picture is life, itself. It is as direct as thought, itself. It is not like the book, for the book, to be understood, must be translated in the child's mind to certain concepts he has built up through experience. When we expose children only to printed words, we have no way of knowing just what mental images the words may hold for them. Reading, after all, is just a series of pauses or complete stops, while the necessary verbal transfers are being made to the idea back of each word. But the motion picture requires no halts, necessary to make verbal transfers. It needs no translation. When we show the children a motion picture, they have a common experience upon which they can base a real understanding of words. We are then quite certain that they have the correct mental concept of words which they must later learn to read. This is the point brought out by Dr. Madeleine Veverka, Director of Elementary Curriculum.

As an example, perhaps we are trying to teach a child to *understand* as well as merely to read the paragraphs in his

book describing the necessity for crossing a street where there is heavy traffic. The sentence might read, "I must be careful when I cross the street."

We may teach the child to *pronounce* these words, to *read* them, but *we have no means of knowing that he understands them*. We have no way of knowing whether the child who lives in a busy section of town has the same idea of heavy traffic as the child who lives in a quiet neighborhood where cars pass only now and then. But suppose both of these children are shown a sound motion picture which shows traffic such as you might find on Wilshire Blvd. The child *hears* as well as *sees* the rushing cars, the whir of motors, the signal bells, the traffic officer's shrill whistle. In spite of their differing backgrounds, the child from the congested district and the child from the quiet, rural neighborhood, *both* will have the same conception of heavy traffic.

Let's put it this way. We have been, as it were, keeping children down to the stage of the *Little Red Hen*, whereas we now find that we can present to these same children such mature social problems as, "How can our homes be improved and made more livable?" "How can our soil be kept from wearing away?" "How can our forests be kept from burning down altogether?" When we free children from the necessity of merely reading everything in words in books, because of their limited vocabularies, and present to them visual subject-matter on their real mental level, we find that they astonishingly have a mature comprehension of these problems. When children are freed from the difficulties of mechanical word recognition, we find that they can think as adults do! So we are all convinced that the whole process of education can be speeded up, and thus the taxpayer will get more for his dollar.

VIERLING KERSEY SEES INCREASED USE OF RADIO, FILM IN SCHOOL

Increased public "ear-mindedness" and "eye-mindedness" will result in the school of the future making "much greater" use of the radio and the motion picture as supplementary educational aids, Vierling Kersey, superintendent of the Los Angeles city schools, predicted in an interview recently.

"The future will find the motion picture and radio more and more used in classroom, in the school assembly, and in the home," Superintendent Kersey said. "Modern education will not be sound except as it makes use to the maximum of those facilities aiding instruction which radio and motion pictures alone can provide.

"The particular values they can bring to the classroom are those not available through texts and through the ordinary means of instruction. They are those momentous and consequential experiences which occur but once, and which are restricted in their availability. A great motion picture, a world event presented by radio cannot be duplicated in a text, pamphlet, or in any substitute instructional material."

Explaining the use of these twentieth century tools of instruction, Kersey emphasized that preparation for the radio broadcast or motion picture and the follow-up after the presentation are equally as important as the broadcast or the picture, itself.

In Los Angeles, one of the pioneering cities in this new educational field, teachers are encouraged to supplement their regular classroom programs with radio and film "whenever advantageous," and to train themselves during service "to enrich all instruction through audio-visual aids."

But while much has been done to de-

velop radio and the motion picture for instructional use, no outstanding educational principles thus far have been discovered, the superintendent declared.

"Our knowledge of the worth of radio and the motion picture in the classroom is only general, and our technique of using these facilities to augment instruction are quite experimental," he said. "We have yet to find the proper balance between education and entertainment."

Lack of specifications of standard equipment which "would be suitable at an economic price" is another obstacle handicapping present extension of the program, the Los Angeles school official pointed out.

Some day, he hopes, financial conditions may permit teachers of science, history, geography, etc., to make their own films for supplementary work, instead of relying upon commercial products, which often are unavailable or unsatisfactory.

Turning to the theatrical film, Kersey declared that motion picture appreciation, as such, should not be taught as a separate subject, but should be applied to specific studies, as English, social studies, etc.

"I know that commercial motion pictures have their artistic side, and often teach a moral, but after all, you can't give a person ten lessons in thrift and expect him to be thrifty, nor can you make a person honest by teaching him honesty five minutes each morning."

The motion picture industry would raise its standard of production and would benefit generally if it would open its doors to the best talent of the younger generation, Kersey believes.

"We must educate the public to better pictures, so that they will demand them, and the only way to do this is through training in the schools," he said.

MOTION PICTURES AS A FIELD FOR THE BOOK COLLECTOR

By ALFRED A. REED

London, England

The rage for collecting was never greater than at the present time, for everybody appears to be searching for some particular article, ranging from postage stamps to old violins, and from cigarette cards to suit-armor. All over the world thousands of persons are forming specialized collections upon subjects in which they are particularly interested, and I hope that among them are many enthusiastic film-lovers.

In the hope that it will encourage enthusiasts to collect books upon this fascinating subject, I will endeavor to give a brief resume of my own cinema library. It is quite a small collection, consisting of just over 300 items. However, I do not propose to bore the reader with a long list of titles, but I wish to point out various aspects of such a collection, and the great interest it is possible to derive therefrom. For this purpose I shall roughly classify the titles in question.

EARLY ATTEMPTS TO DEPICT MOVEMENT. Many collectors include under this heading all the early efforts to depict motion, culminating with marionettes, peep-shows, and shadowgraphy, but personally, I consider the ingenious toys invented during the first half of the nineteenth century to be the first serious attempts to achieve this object by mechanical methods. Among the many items dealing with these, the following titles contain descriptive accounts of such novelties as the Kalotrope, Phantasmoscope, Praxinoscope, Thaumatrope, and the Zoetrope: *Philosophy in Sport Made Science in Earnest* by J. A. Paris, 3 vols. 1827 (this work ran through many editions, the later issues

containing many more illustrations). *Letters on Natural Magic* by Sir David Brewster, 1831 (this book has been reprinted many times). *The Boy's Play-Book of Science* by J. H. Pepper. *Science in the Nursery*; or, *Children's Toys and What They Teach* by T. W. Erle, 1884 and *Marvels of Heat, Light and Sound* (Ward, Lock) N. D.

MAGIC LANTERN. Before proceeding to photography, I think that some reference to the Magic Lantern will not be out of place. It is surprising the number of items that have been issued on this subject, the most interesting among them being: *The Magic Lantern Manual* by W. J. Chadwick, 1878, *The Magic Lantern and Its Applications* by L. H. Laudy, 1886, *The Book of the Lantern* by T. C. Hepworth, 1888 (reprinted many times). *The Optical Lantern as an Aid in Teaching* by C. H. Bothamley, 1892 and *The Art of Projection and Complete Magic Lantern Manual*, 1893.

ANIMATED PHOTOGRAPHY. In omitting to mention the many names associated with the origin of photography, it will, I think, be quite obvious that space will not permit. The name of Eadweard Muybridge stands out like a signpost in any survey of animated photography. Particularly interesting is his original paper *The Attitudes of Animals in Motion, illustrated with the Zoopraxiscope*, 1883. Another, and equally famous item, is *Movement: The Results and Possibilities of Photography* by E. J. Marey. (English translation, 1895.)

MECHANICAL HISTORY. Among the many items dealing with the history of motion pictures from a me-

chanical standpoint, the following are of particular interest: *The Modern Bioscope Operator*, 1910. *Moving Pictures: How They Are Made and Worked* by F. A. Talbot, 1912. *Motion Picture Work* by D. S. Hulfish, 1913 (this work deals with practically all the various types of projectors then in use. It also contains a complete chapter on Talking Pictures and is profusely illustrated with scenes from early photoplays.) *Historie du Cinématographe* by G. Michel Coissac, Paris, 1925 (this book contains a most valuable appendix consisting of a tabulated list of the various improvements made between 1890 and 1900, arranged chronologically) and *De Wonderen van de Film* by D. Van Staveren, Rotterdam, 1935. The final establishment of Talking Pictures in 1928, resulted in many books being issued, among them: *The Film Finds Its Tongue* by F. Green, 1929. *The Talkies* by J. Scotland, 1930 and *The Romance of the Talkies* by G. Allighan, N. D. (with a foreword by Ronald Colman).

ACTING FOR THE FILMS. An interesting contribution to this section, is *Practical Course in Cinema Acting*, ten lessons, by Mary Pickford, Charlie Chaplin, Kenelm Foss, Aurele Sydney, Tom Mix, Eliot Stannard, Stewart Rome, Jose Collins, Violet Hopson and Gladys Brockwell, N. D. (Each lesson is complete in itself, and I believe these were also published separately). There is also *How to Become a Film Artiste* by F. Dangerfield and N. Howard, N. D. and *Practical Hints on Acting for the Cinema* by A. Platt, 1921.

AMATEUR CINEMA. For a long period cinematography for the amateur was more or less a closed book, mainly because of the bulky and expensive equipment necessary for the production of motion pictures. However, the innovation of the Pathéscope and other small

ciné-cameras in recent years have altered that state of affairs, and today there are hundreds of ciné-clubs and societies in existence. These organizations produce amateur films on many subjects, and I think that the greatest asset derived from them, is, that it enables amateurs to obtain a clearer conception of the many problems which beset the professional technician, and in doing so, develops in them a keener sense of appreciation. Among many others, are: *Motion Picture Photography for the Amateur* by H. C. McKay, 1924. *Motion pictures With the Baby Ciné* by H. B. Abbott, N. D. *Amateur Movie Making* by H. C. McKay, 1928. *Amateur Movie Craft* by J. R. Cameron, 1928. *Amateur Cinematography* by Capt. O. Wheeler, 1929. *A Popular Account of the Development of the Amateur Ciné Movement in Great Britain* by Marjorie A. L. Burgess, N. D. and *The Home Cinema* by J. P. Lawrie, 1933.

DOCUMENTARY. Many modern films are purely documentary, such as news-reels and travel pictures, and much has been written on this rapidly-advancing branch of cinematography. However, I shall only mention three of these: *The Biograph in Battle: Its Story in the South African War* by W. K.-L. Dickson, 1901 (this must surely have been the Father of full-length news-reels). *Sudan Sand* by S. C. Treatt, 1930 (this well-illustrated book deals with a trip to the Sudan and the filming of the Baggara Arabs for the picture *Stampede*), and *Behind the Camera* by Natalie Barakas, 1934 (an account of shooting a film in Nigeria for British Instructional Films, Ltd.).

(Editor's Note: Lack of space unfortunately forbids our printing Mr. Reed's article in full, but so valuable is his material to the serious student of the cinema, that the remainder will be presented in the next issue. General topics to be covered next time include EDUCATION, HUMOR, PRODUCERS AND STUDIOS, SCENARIOS AND SCENARIO WRITING, CRITICAL HISTORY, CHARLES CHAPLIN, and others.)

VISUAL AIDS IN THE READING PROGRAM

By FRED W. ORTH

It is said with much truth that reading is the most important tool-subject in the curriculum, also that it is the most difficult to teach. Modern teaching procedures which include the improved use of devices long known to us have lessened the burden of the teaching of this important subject, resulting in its more rapid mastery on the part of the learner.

The use of visual aids in the teaching of reading in the elementary grades has made possible a wealth of vicarious experiences with which to prepare a suitable soil for context reading. In the teaching of reading it is well to take some of the following factors into account and be guided in the choice of teaching aids, visual or otherwise.

1. Small children are most interested in things in the immediate surroundings: themselves, parents, school, toys, pets, etc.

2. Play activity is the strongest motivating medium through which children express themselves.

3. Pleasurable emotions must accompany the building of memory reading.

4. Little children enjoy repetition of incident, and few characters in their play and in their stories.

In the teaching of reading in the first grade we depend almost entirely upon activity projects. Reading for the purpose of gaining information, it appears to me, follows at a later period. Thus the *action* may visualize stories already a part of the child's experience such as *Little Black Sambo*, *Peter Rabbit*, *The Three Bears*, *Cinderella*, or *Hansel and Gretel*, and with which most children are familiar. As a visual aid to reading, puppets may be said to do the same thing for the story that actors do for the written play. They *visualize action*.

An experiment with puppets recently has been made in a first grade where the age level of mental maturity was well below 76 months. It was thought wise to delay actual formal reading for the first few months. The children were first made aware of the possibilities for reading experience, and its need. The activities were visualized by the use of a boy puppet, Jack, and a girl puppet, Jane, who were dressed to represent children of the same age and background as the children in this class. Jack and Jane (and also their dog, Terry, and a small black kitten) were the puppets through which these children projected their own personalities: also their thoughts and experiences in the dramatization of their own everyday living.

Construction of stage sets and scenery, sewing, creative art, dramatization were other outcomes which followed the use of puppets as visual aids to reading in this particular grade. The seat work, silent reading periods, and drills were also based upon the reading units centered about the activity of the puppets.

A very necessary part in the teaching of reading in the primary grades is the building of vocabulary, and here we must draw heavily on visual aids. Study prints, lantern slides, and still films depicting objects, scenes and related experiences in connection with the children's home life, the community activities all about them, nature study, and all forms of transportation, are only a few of the valuable visual aids we can employ.

A careful organization of games and children's play other than games provides for extensive use of visual aids. They stimulate class discussion and a burning desire to read. Children's ac-

counts of such activities are greatly enjoyed by other children.

For little children, nothing is more beneficial than the excursion as a visual aid to reading vocabulary. In this way the child's knowledge of his immediate environment may be crystallized into reading experience. When the excursion is no longer possible or practical, the motion picture becomes the ideal substitute in the teaching of reading, since, through this medium, it is at once possible to provide experiences outside the immediate environment.

Visual education is a term which is applied to a large variety of teaching devices which function mainly through the sense of sight. It is not a method of instruction in and of itself, but coordinates with all subjects. Teachers of reading often find it valuable to use many or all of the following major visual aids during the course of their numerous activities.

1. STUDY PRINTS OR FLAT PICTURES.

For individual study and analysis. They are cheap and abundant, durable, light in weight, inexpensive, and easily transported. They excel for close range examination.

2. LANTERN SLIDES and STILL FILMS.

Provide best visual aids for group instruction through discussion and analysis. Produce artistic effects in color, line, and form. One profits here by projection, which compels attention, by semi-darkness, which excludes distraction, and by an enlarged picture which produces an illusion of reality. They make possible a minute study by all of the material reproduced.

3. STEREOGRAPH.

With its three dimensional effect, it is especially valuable for group work and

for examination of scenes involving intricate construction.

4. OBJECTS, SPECIMENS AND MODELS.

These aids present three dimension space and relative size in a most effective way.

5. EXCURSION.

A cooperative enterprise showing phenomena in their natural setting. Shows three dimension, color, qualities, motion, etc. Offers opportunities for socializing instruction and blending school activities with community life.

6. EXHIBIT.

Excellent from research point of view. Especially valuable for introducing a subject.

7. SAND TABLE.

Like the model, it represents three dimension space and relative size in a most effective way, giving a meaningful interpretation to situations often difficult to understand. Shows phenomena in their natural setting, but in miniature. Gives opportunity to illustrate and emphasize various features of the daily lesson and affords children the opportunity to express their ideas.

8. MOTION PICTURE.

Has unique advantage of depicting action or behavior with its irresistible illusion of life and reality. Especially useful in showing activity which no other pictorial aid can actually portray. It provides experiences which cannot be brought to us in any other way and emphasizes the necessity for continuity and close sequence of events.

The value of visual aids lies in their conjunctive use and not in the isolated use of any one form. To be most effective, each aid must make its unique contribution toward the total whole.

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Above are shown Tom Sawyer and Becky Thatcher (Tommy Kelly and Anne Gillis) exploring the huge cavern built by studio technicians for *The Adventures of Tom Sawyer*.

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The Adventures of Tom Sawyer (Selznick-International)

One of the most bizarre sets ever made in Hollywood was the huge, many-hued plasterboard cave constructed by studio technicians for Selznick's *The Adventures of Tom Sawyer*.

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Roofed with 60,000 square feet of black canvas, the "cave" consists of a great semi-circle of underground formations, in which 17 different scenes were shot. In it are 90 tons of plaster, 30,000 board feet of lumber, and 120 bales of sisal fiber. Fifteen 50-foot poles support the black canvas roof, which is stretched over 3,000 feet of steel cable and 6,000 feet of rope.

In one waterfall scene, 125,000 gallons of water were turned on, and in the avalanche that destroys the villainous Injun Joe, are 10 tons of rock, gravel, and loose earth.

Because the film is to be in technicolor, it was necessary to paint in natural, vivid colors the stalactites and stalagmites, and even the mineral deposits on the walls. As a result, one sees copper green, zinc white, iron rust red, sulphur yellow, cobalt blue, and many other metallic hues.

As readers of Mark Twain will recall, the cave plays an important part in the story of Tom Sawyer, and it is there that some of the most dramatic incidents of the screen version take place.

* * *

I Met My Love Again (Walter Wanger)

Similar to the above is Walter Wanger's forest set, complete with wooded glen, babbling brook, weeping willows, centuries-old rocks, dirt roads, broken-down fences, etc.—all in a barn-like wooden-floored sound stage.

RUSSIAN CELLULOID

By JOHN KOLLIN

Russian cinematography appeared on the American screen in 1927, creating a sensation by the novelty of its treatment and approach. The public and students of the cinema have come to expect the unusual from the Russian film.

Until this year, two pictures have been outstanding. One, *The Road to Life* by N. Eck and the other, *Chapayev* by the Brothers Vassilyev. The others, while interesting, have not reached a degree of prominence which would make them unusual, with the exception, perhaps, of Dov-jenko's *Frontier*. This picture was noted for its photography, music, and the bold theme of warning against Japanese ambitions in Asiatic Russia.

Of the ambitious undertakings by the Soviet studios, several have reached these shores. Some of the outstanding ones are: *The Last Night*, *The Thirteen*, *Baltic Deputy* and *Peter the First*.

The Last Night depicts the events on the eve of the Soviet ascension to power. Interwoven in the plot is the tragic love story of a young high school student, who is caught and killed in the skirmishes which accompanied the coup. The direction by U. Reisman is expert, and the cameraman makes excellent use of the lens and moving camera.

The Thirteen is the story of a group of Russian soldiers and an officer who have received a leave of absence from their Asiatic posts. While crossing the desert of Central Asia, they chance upon

a band of desert bandits. Their struggle is portrayed in a grippingly dramatic fashion. The photography by B. Volchek is the best that has yet come out of Russia. Not only does it approach the best standards of American technique, but artistically it realizes the utmost possibilities of camera work with desert sands as the scenery and background. The direction by Michael Romm shows

a good knowledge of the film medium and is restrained.

Topping these in human interest is the story of the great Russian scientist, a Cambridge and Oxford scholar, Timiryazev. It was released under the title, *Baltic Deputy*. Having completed a manuscript on his seventy-fifth birthday, the aged naturologist and member of the Academy of Sciences arranges a birthday party. He finds himself deserted by his learned col-

leagues and the party is a fiasco. His loneliness is further accented by the hunger, cold, and darkness in his apartment, while the revolution storms without. To his rescue comes a loyal student, who had just returned from Siberian exile and together they celebrate, singing in Latin, a song to the Alma Mater. The story culminates with the professor's election as the sailor's deputy to the Petrograd Council. While the photography and sound leave room for much improvement, the artist, Nicolai Cherkasov, in the title role, gives an excellent portrayal of the aged savant.



Nicolai Cherkasov, who gives a vivid portrayal of Professor Timiryazev in *Baltic Deputy*.

He is ably supported by M. Domasheva as his wife. The picture, produced by Lenfilm and directed by I. Heifetz and A. Zarchy furnishes excellent entertainment.

At this writing there has been released Alexei Tolstoy's *Peter the First*, which advance publicity has hailed as "the greatest historical pageant film ever made." It was directed by V. M. Petrov and its theme is Tsar Peter's fight against Russian feudalism.

Thus while there have been no new departures in the Russian film this year, a steady progress has been made in technical and artistic improvement, and the tendency is undoubtedly towards a historic realism.

MONTAGE

(Concluded from Page 21)

perfield, *Maytime*, *The Good Earth*, *They Gave Him a Gun*, and, more recently, *Broadway Melody of 1938* and *The Firefly*.

For students desiring to learn montage, Vorkapich advises that they first study the theory of analytical montage. That is, that they learn to analyze action, to get a "personalized" idea of objects and events by looking at them from infinite points of view. A good way to acquire this ability, he says, is to cut out from magazines pictures illustrating one idea or subject, as, for instance, waves splashing on the seashore. By arranging them cleverly, we may build up an entire storm sequence—may see waves in many forms: calm and wild, from far and near, under clear skies and under dark skies.

He still does these exercises, himself, "playing with pictures," as he calls it. The Yugoslavian-born genius might well be called "the man who, with bits of pictures pasted on cardboard, revolutionized an industry."

HOW TO WRITE AND SELL FILM STORIES

By FRANCES MARION

Reviewed by JAMES BOOTHE

The cry of the story departments is that producers should use material written directly for their product. This is unquestionable logic, for the medium is altogether unique, and books or plays must, in any case, change their personality in translation to the screen. Often a stage drama gains immeasurably through this process, but it is provocative to wonder how full such pictures would have been if the playwright had created his piece for Hollywood. As witness *The General Died at Dawn*.

So many people—mostly third-rate technicians presenting antiquated formula or dilettants going into a trance over "pure" cinema—have written books about motion pictures, that it is heartening to discover at least one active top-notch writer who has taken time out to give us working definitions. Certainly no one would question that Frances Marion knows whereof she speaks in a book on film stories, but she has done more than merely reveal a few tricks of the trade. This manual defines the technique, the restrictions of form which make for art, but wastes no nonsense in arty pretensions; we are told *why* films are written and *how*—to satisfy public demand, and by methods that have crystalized in the relentless testing ground of experience. In all new fields the quack can fool the public for some time with dialectics. This should scotch the pretenders. It is Hollywood's most successful writer telling us what she has learned about film stories—their conception, development, alignment, rounding, and production.

There is sufficient restatement of dramaturgical and human truths as conditioned by film requirements.

FRANCES MARION'S SCREEN WRITING FORUM

Q. What type of themes and topics have great dramatic possibilities for the modern audience? Enumerate and tell how they can be dramatized.

A. It is impossible to enumerate themes and topics that might interest the modern audience, for the simple reason that nearly all themes and topics that ever have interested audiences at any time in the world's dramatic history, and even those that interested mankind before that era, have possibilities for the modern audience. Of course the theme or topic must be presented in modern dress.

For example, consider the triangle story in its simplest form, in which an outsider comes into the happy home life of a young couple and subtly wins the woman's confidence and induces her to do something that destroys their happiness. This is a good topic for a modern story in spite of the fact that it is just what happened to Adam and Eve and that it has been interesting mankind for a good many centuries. The serpent, in 1937, might be anyone from the husband's best friend to the ubiquitous brush salesman.

To dramatize any theme or topic, present it in its most emotion-arousing form. Consider how you might write it to make it most amusing or most tragic or most impressive. Increase the characters' dilemmas. Don't be afraid to make your characters suffer if by so doing you can gain sympathy for them.

Q. How can suspense be built and maintained in order best to excite the audience?

A. As far as an audience is concerned, suspense involves curiosity and sympathetic interest. Therefore the only way to arouse it is to give the audience characters with whom it can sympathize,

or at least like, and then confront these characters with problems that make the audience curious to know how they are going to solve them.

Actually, suspense does not "excite" an audience; it is the drama that does that. Always think of suspense as something that arouses curiosity as to the outcome of some situation.

Q. How do you recognize an emotional situation and how do you utilize and build it?

A. As far as fiction, either screen or written, is concerned, it is recognized and measured entirely by its effect on the spectator or reader. Any story situation that arouses feeling in reader or audience might be called an emotional situation. The emotion, however, must *be experienced* by the reader or the audience and not merely be something solely affecting the characters.

To build an emotional situation, study any interesting human situation to see what there is in it that can be used to arouse feeling.

For example, you see in the newspaper that John Jones, aged 19, of 870 Hill Street, drank strychnine last night and died. You do not know John Jones. The item arouses no interest, no emotion in you. But suppose your friend comes and tells you what a fine young man John was, and all about the unfortunate circumstances that surrounded him. If he stresses the terrible situation in which John found himself and from which he could find no way out but suicide, and if all this is told to you in such a way as to present it in its most pathetic form, your emotion will be stirred. You will, in all probability, feel considerable pity for the boy and sincerely regret that someone could not have helped him out of his difficulty.

HOW TO WRITE AND SELL FILM STORIES

by Frances Marion

A valuable and indispensable guide for the beginner, as well as the advanced professional, by one of the screen's outstanding writers.

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